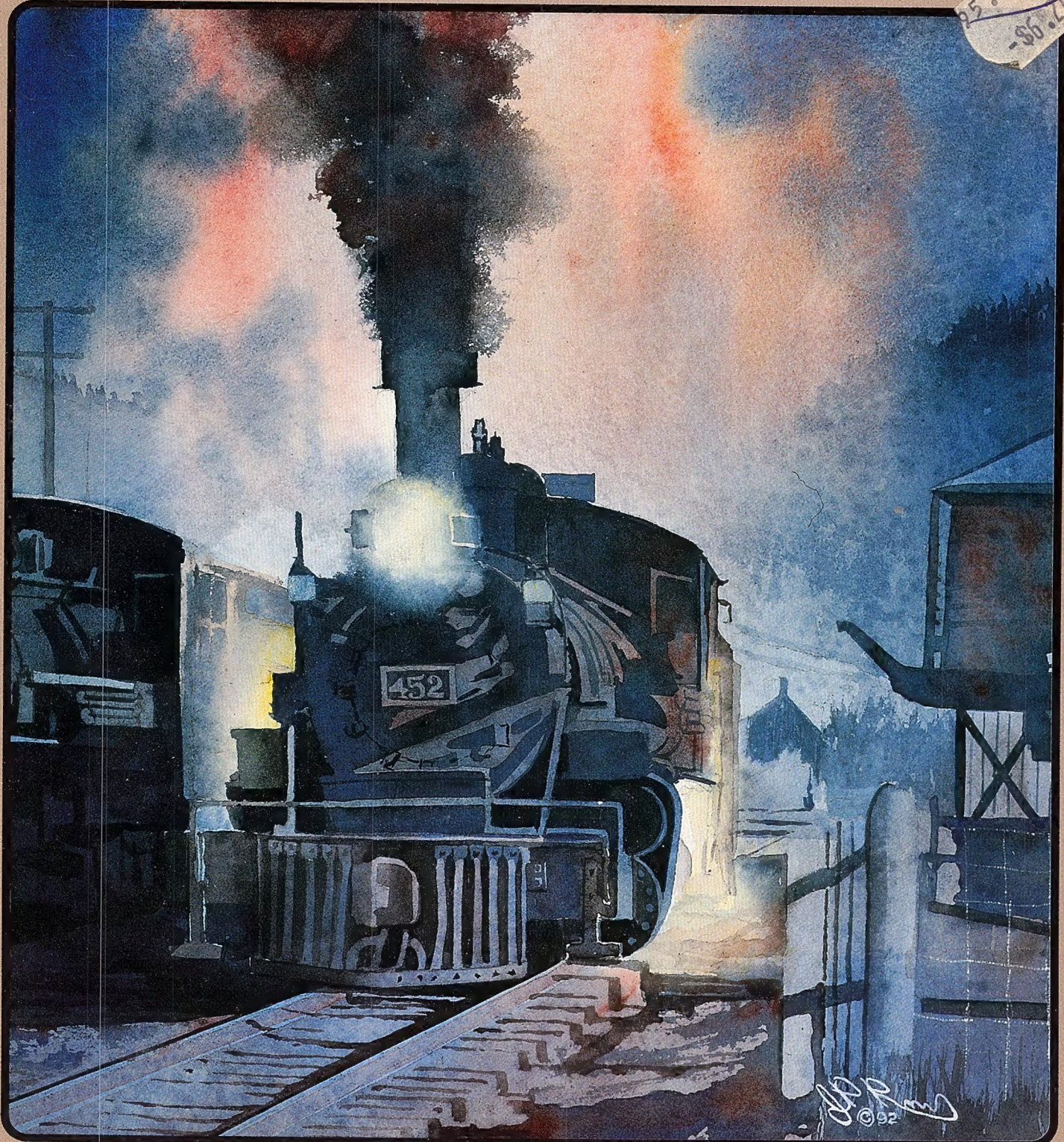


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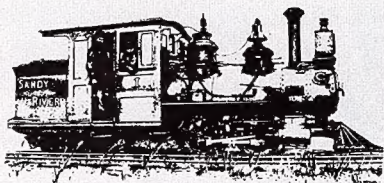
COVER

Jan Rons' "Rico Night" is reproduced on this issue's cover. This watercolor painting shows Denver & Rio Grande Western #452 "resting" between runs during the final days of the Rio Grande Southern. Jan is well known for his beautiful water colors and prints; he also accepts commissions for paintings. Write to him at Ron's Art Graphics, 5436 East Cambridge, Phoenix, AZ 85008.



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Robert's Ramblings...

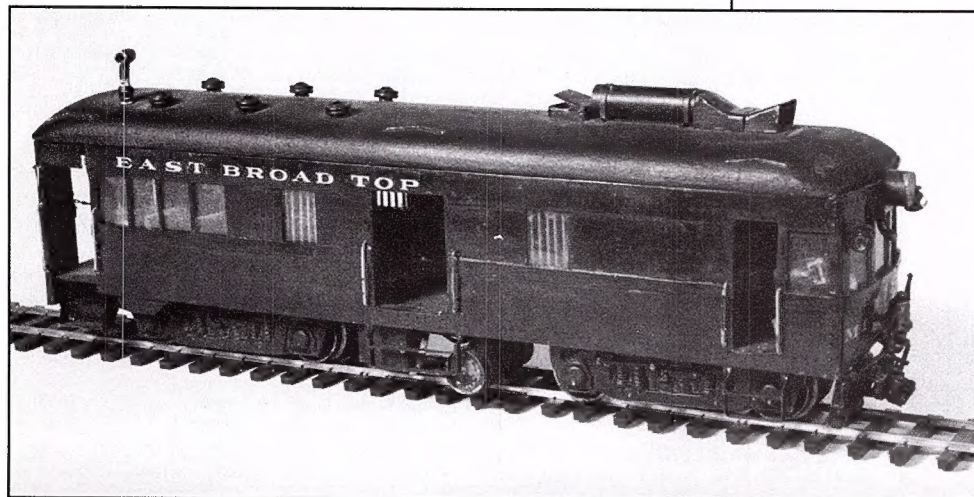
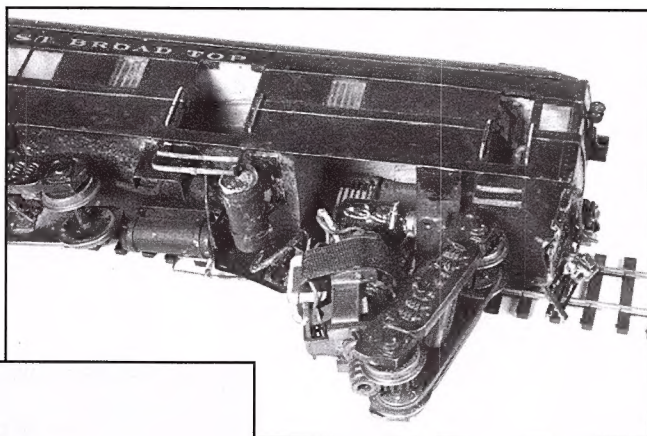
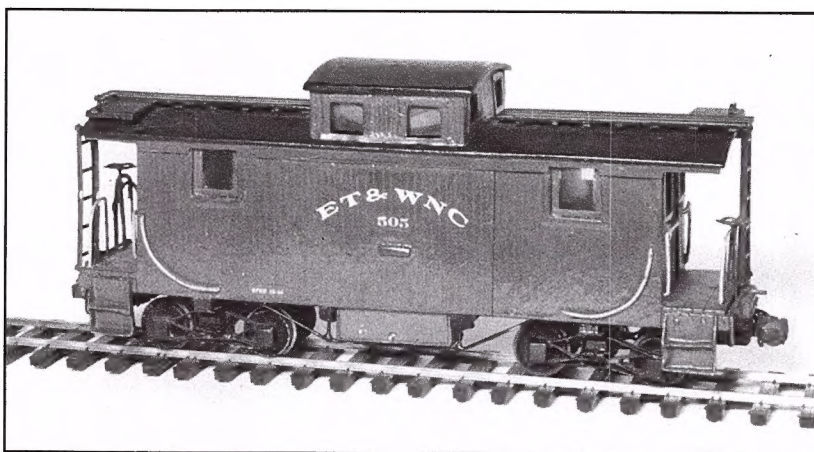
On behalf of the people who work so hard to make the **GAZETTE** possible, Irene and I want to thank all of you who wrote to congratulate us on our twentieth anniversary. Many readers wrote that they enjoyed the brief biographical sketches and photos of the columnists in that issue. Others mentioned their favorite (or least favorite) articles, series, or issues. We enjoyed reading these comments from readers that the anniversary issue inspired. One of our greatest pleasures is opening our mail, so please – keep writing.

When I received Bob Lunoe's letter about his experiences building On3 models during World War II (see page 8), I called him and asked if he had a photo of his little Grant 2-8-0 C-16, **SILVER HEEL**. He did not have a photo, but said he would send the locomotive to me, so I could take a photo to accompany his letter in "Pigeon Hole." I waited anxiously for **SILVER HEEL** to arrive. Several days later, the UPS truck pulled up and the driver handed me a small wooden crate. I hurried into the office and removed the six large screws holding the lid on the crate. Inside I found, to my delight, not only little **SILVER HEEL**, but also a scratch-built On3 East Tennessee & Western North Carolina caboose, and an On3 East Broad Top motor car. Bob wrote that he built the caboose in 1940 when he got "pumped-up" after a visit to the ET&WNC. The caboose appears to be made of cardboard with homemade trucks built-up "strap-by-strap." Bob wrote, "It doesn't look too bad, but it doesn't track all that well due to the stiffness of the trucks." He started the EBT motor car (without any plans) in the spring of

1941, after a trip to see that line. Its construction was interrupted by the war, and the motor car didn't make its first trip around his layout until 1945. According to Bob, the motor car now looks "a little worse for wear" due to a devastating tornado (Christmas Eve, 1982) that blew the model out into a pasture where it lay for several days. The EBT motor car appears to have sand-cast O gauge passenger truck side frames, narrowed standard gauge wheels, and a homemade power truck. The sides and ends are sheet metal with rivet impressions. The wooden roof is "tar papered" with Kleenex tissue. The interior has seats – and a very heavy block of lead.

I want to thank Bob for letting me share the photos and descriptions of these early On3 models with you. As regular readers know, I am fascinated by models built in the "early days" of our hobby, and the pioneering spirits who made them. Turn to "Pigeon Hole," and I'll bet you will be as impressed as I was by the scratch-building of **SILVER HEEL** during the tumultuous days of World War II.

Bob Brown



Last Run

Erich Thomsen passed away suddenly in March. Rich Dunn sent in the following information about him.

Erich was the creator of the 5-inch scale, 15-inch gauge, ride-on, Redwood Valley Railway in Tilden Park in the hills above Berkeley, California. While this line represents no specific prototype, it is an accurate model that captures the spirit and character of early American narrow gauge railroads. The care that Erich put into all his projects is evident in every aspect of this railroad. The locomotives, rolling stock, and impeccable track make up a real working railroad for young and old alike to enjoy. The Redwood Valley Railway was so well constructed that it has been operating for over 40 years, and will certainly continue to operate for many years to come. Erich's passion for railroading, and his dedication to quality, has left the East Bay a wonderful railroad legacy.

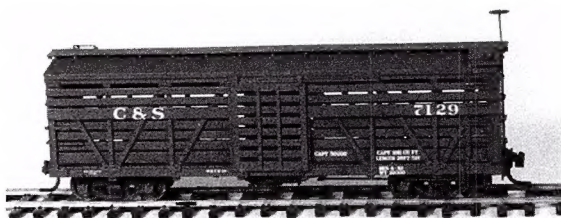
Vernon Sappers passed away in March after a brief illness. The following information came from a funeral notice sent in by Ted Wurm.

Vernon, a well-known expert on California railroads and electric lines, wrote three books and many articles. Builders of the Bay Bridge train lines and, later, builders of the Bay Area Rapid Transit (BART) consulted Vernon's large collection of railroad photos and historical materials when planning routes and equipment. Vernon was a founding member of the Bay Area Electric Railroad Association, and first curator and archivist of its Western Railway Museum. He played a major role in acquiring and restoring railroad equipment now on display at the museum in Rio Vista, California.

Bob Brown

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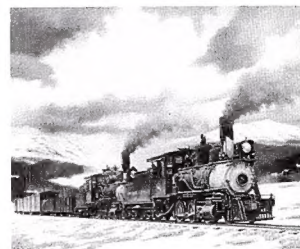
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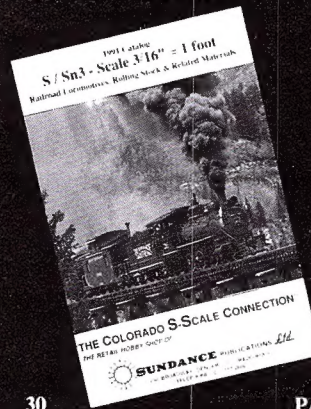
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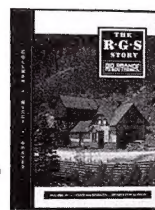


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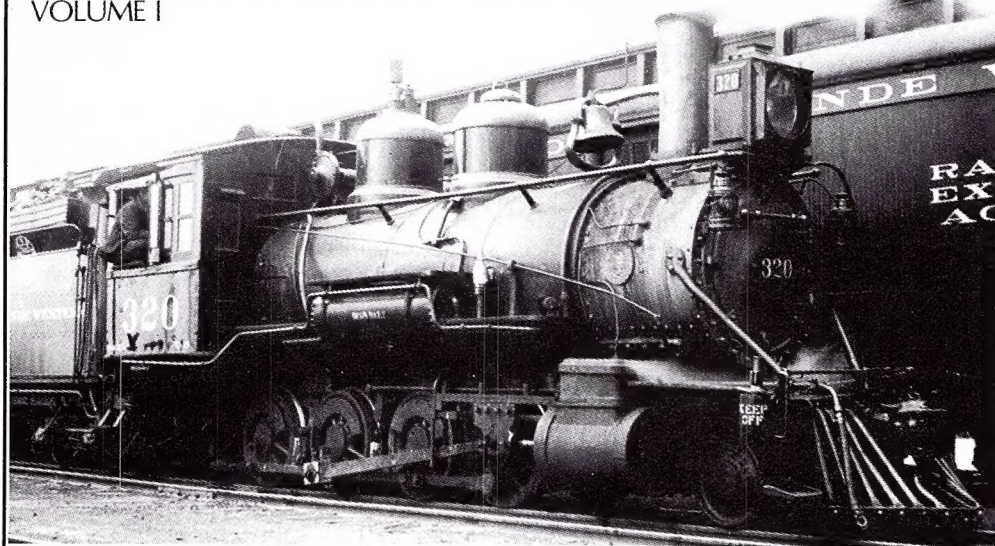
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The Pigeon Hole

Dear Bob,

I just received the January/February 1995 **GAZETTE** and was interested in Jordan Jackson's article on motorizing vehicles. Your readers may be interested to know that Faller, a German firm, makes a working roadway system in HO with European vehicles. The Faller system uses an embedded steel wire in the road to guide the steering front axles using a small but powerful magnet. The vehicles have small Faulhaber motors and rechargeable batteries.

I've been reading the **GAZETTE** quite a few years, and model Bavarian railways in HO gauge. I find articles in the **GAZETTE** of considerable interest and frequently inspiring. It just goes to show that you should not discount something because it is not your mainstream interest. I find many modeling techniques of great use. I now have room for a layout and can't wait to try some of the scenic techniques I've read over the years.

Kindest regards,

John Oxlade
Salfords, U.K.

Dear Bob,

I was glad Gene Deimling included the photos I sent of the little Model T inspection car belonging to the Rio Grande Southern's General Superintendent in the January/February "Gallery." The Environmental Protection Agency would have had a glorious time over the cloud of pollution generated by that machine.

I would like to make two corrections in Mallory Hope Ferrell's article in the January/February 1995 **GAZETTE**, "A Narrow Gauge Boomer." First, his remarks about the "outside slanted piston valves" on Colorado & Southern #30. The box-style covers atop the pistons accommodate slide valves, whether outside or inside slanted. Piston valves, as the name implies, are round and work in a cylinder, and I have yet to find a photo of any locomotive fitted with piston valves

where they function in a slide valve style of cover.

The other error, in the lower portion of column two on page 67, has to do with the name of my one-time boss, Al Perlman. I spent two years as his Secretary beginning in 1952 and extending into 1954. His name was never spelled "Pearlman." He was a good boss, an excellent railroad man, and I confess to having learned more from him during those 2 years than from any other person for whom I worked.

Sincerely,

Jackson C. Thode
Denver, Colorado

Dear Bob,

I enjoyed your "Robert's Ramblings" in the January/February issue about Al Kamm, Jr., his dad, and Al Jr.'s trip to collect Vince Ryan's models from his widow for restoration and sale.

The members of two local railroad societies (and I) say a grateful "thanks" to Al Kamm, Jr., and to Mrs. Ryan. They made it possible for us to acquire some valuable photos, slides, and film that Jack Alexander and Vince Ryan collected. (Thanks also to my friend, George Pierson, who made it all possible by introducing me to his friend, Al Jr.) Visual materials depicting the EBT went to the Friends of the East Broad Top, and the members are most grateful. Materials showing the East Tennessee & Western North Carolina went to the Tweetsie Railroad Society, and its members are also most grateful.

I also enjoyed Edmund Collin's articles in the November/December 1994, and January/February 1995 issues. I found the two parts of "On3 - The Early Days" of great interest and fun to read. They let us "high-tech" modelers get a feel for how people like Jack Alexander, Vince Ryan, and Ted felt about their hobby. Without people like these, and others, I have had the good fortune to meet, modelers would not be able to enjoy what we have today in our hobby.

I also want to mention Jim Vail's survey columns on HOOn3 kits that ran from the July/August 1991 issue to the May/June 1993 issue (with the exception of January/February 1992). These columns revealed the availability of (and sources for) HOOn3 kits that I was not even aware of. Jim's recent series "Building Scenes" has also been most informative.

Of course Harry Brunk's ongoing "Up Clear Creek on the Narrow Gauge" has been a great source for me to learn more about the hobby. I am sure a large part of your readers feel the same, and are looking forward to another hard-bound reprint of his articles.

Lastly, thanks to you, your wife, and the rest of your staff, for your hard work - and for always giving us a top-quality magazine. I know you will have continued success because of the high standards of the **GAZETTE**. I eagerly look forward to each issue.

Narrow mindedly yours,

Mike C. Mitzelfeld
Chicago, Illinois

Dear Bob,

I read with great interest the articles by Edmund Collins about the early days of On3, and the role he played as one of the earliest suppliers of parts. I was one of his customers in those days, so I know the excellence of his products. He didn't go through a "sand-casting" phase, but right off the bat gave us highly detailed white metal castings.

His reference to Wayne Lincoln also brought a smile. I met Wayne at Camp Upton, New York, in January 1943. What are the odds that two On3 modelers would bunk in the same barracks back in those days?

When I was sent to Iceland, I wrote and asked Wayne to send me a narrow gauge drawing so I could put those long Arctic nights to good use. He came through with a beautiful drawing of a Grant C-16. I started construction almost immediately using tin cans from the mess hall.

Editor's Note: Letters chosen for publication in "The Pigeon Hole" may be edited for length and clarity.

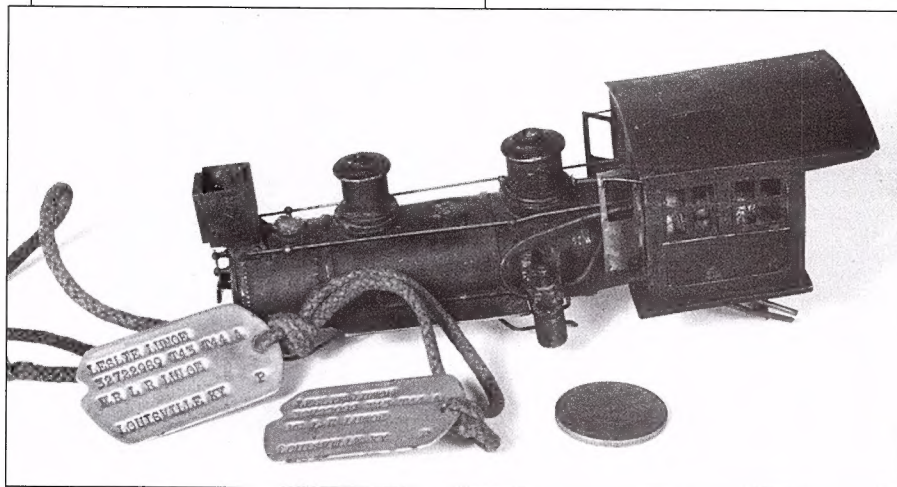
I had no lathe, but discovered that a 30.06 bullet jacket was just right for the sand dome. The neck of a 50 caliber jacket was near perfect for the steam dome and a 30 caliber carbine jacket was perfect for the stack. It even had the right taper. I soldered Icelandic coins together to form the bases and dome caps. I was quite pleased with my progress. My model even had a swinging bell and some cab interior details.

The drivers were Scale Craft 36-inch diameter passenger car wheels with brass counterbalances and crank pin bosses. I filled the wheel centers with solder, and scribed in the spokes. Then I just drilled and cut away with a jeweler's hack saw. What could have been simpler?

About this time, I decided to give my model the number "210." The prototype #210 had been named SILVER HEEL, and knowing something of the Legend of the dance hall girl called "Silver Heel," no other name was ever considered.

My unit was sent to Europe, so I sent little SILVER HEEL home. I kept the drivers, and some of my tools. Arriving in Europe, it was obvious that I would have little time to work on my drivers. I was able to sneak a peek at them occasionally, and stored them, along with a Yosemite Valley brakeman's badge, in a large tool chest in the back of "Thelma," our faithful GMC truck.

Then in April 1945, seven of us were up along the Elbe River scouting for a good place to build a floating



bridge when we found elements of the 22nd German Parachute Division – the "Green Devils." After a spirited but painful exchange, four of the seven were on their way to the German rear area. It wasn't until I was using my railfan's eye to admire the locomotive that was to take us to Berlin that I remembered my beautiful On3 drivers back in the truck at the river. Too late to send them home. Like the truck, Thelma – and our wrecked Jeep, my drivers, as well as my YV brakeman's badge, belonged to the Third Reich.

Compared to the loss of our three friends back on the Elbe, the loss of my drivers was an insignificant non-event, but it did mark the end of any further work on little SILVER HEEL. On returning home I realized that my little superstructure wasn't the finely detailed model I had imagined. In fact, it was

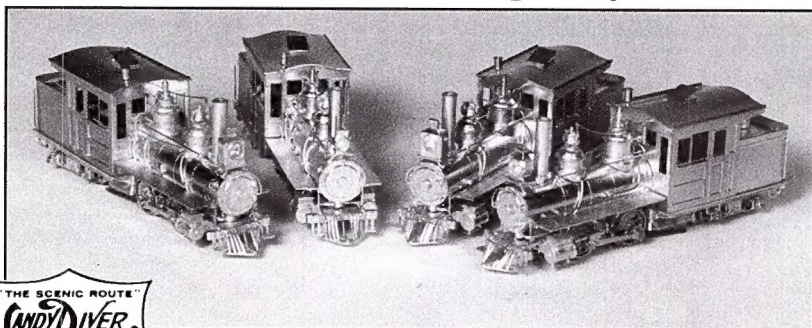
quite crude. So I decided to leave it alone for sentimental value. On the other hand, the drivers are gone, and can never be looked at. So with no chance of being caught in a big lie, I'll use the fisherman's exaggeration about "the one that got away," and try to say with a straight face they were the best drivers you have ever seen. Bob, they were magnificent.

Well, I think I'll end this little tale. You can see though that early On3 wasn't easy. I think I'll take another look at little SILVER HEEL before I turn in. Sure is a shame about those drivers. They were really something to see.

Sincerely,

Bob Lunoe
Wasola, Missouri

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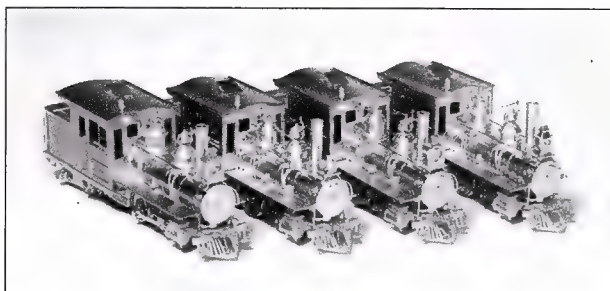
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New in Review



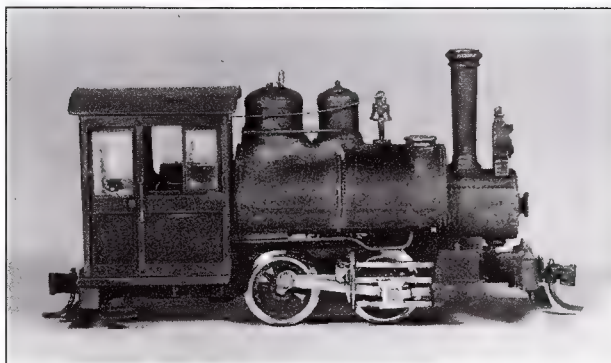
Wales Junction Scale Signs, Inc., 113 Pennsylvania Ave., North Wales, PA 19454 is selling a new HO scale billboard kit. These kits include enough material to build two billboards, and are complete with wood bracing, lamp reflectors, instructions and four signs, all for \$9.95. The photo (by Mike Tylick) shows one of these kits built up and in place on George Sellios' (Fine Scale Miniatures) HO gauge Franklin & South Manchester Railroad. WJSS also sells four sign sheets that will fit these billboards. Each sheet includes 10 signs, and sells for \$5.00. These colorful signs reproduce product advertising seen on billboards across America from the 1920s through the 1950s. *Bob Brown.*

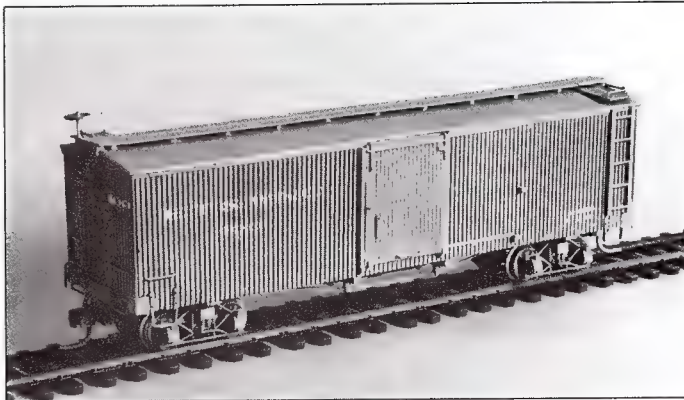
The Car Works, P.O. Box 1004, Mountainside, NJ 07092, fax 908/654-4585 is selling really "cute" HOn30 imported brass locomotive models that represent four Sandy River & Rangeley Lakes 0-4-4T Forneys. Available are #5 (with a square oil headlight), two versions of #6 (one with an oil headlight, and one with an electric headlight and turbo generator), and #7 (with a square headlight). All four models are well detailed, and carefully assembled. They have small five-pole, open-frame motors, and run very quietly. The models have wipers that bear on each rail, and come weighted – but don't expect great tractive effort from such small locomotives. I tested all four on my level test track. Two ran smoothly and quietly right out of the box. The other two, however, seemed to have their drivers not firmly in contact with the rails, and would barely move. A gentle pressure on the frames seemed to correct this. I am not sure what kind of radius they will need, but Forney tender trucks have limited side play and require a surprisingly wide radius. Each Forney sells for \$295.00 postpaid. *Bob Brown.*



Gary Raymond Metal Wheels, P.O. Box 1722-N, Thousand Oaks, CA 91360, 805/492-5858 has new 15 mm (1:20.3) scale 26-inch-diameter, nickel-plated wheelsets. These wheels are correct for 3-foot gauge running on 45 mm gauge 1 track. They fit all currently made G scale trucks such as LGB, Bachmann, and Charles Ro, and operate reliably on all currently available large scale track. The wheelsets sell for \$4.95 each, and are available from dealers or direct. *Bob Brown.*

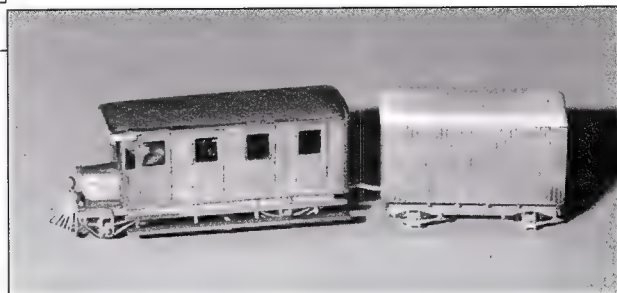
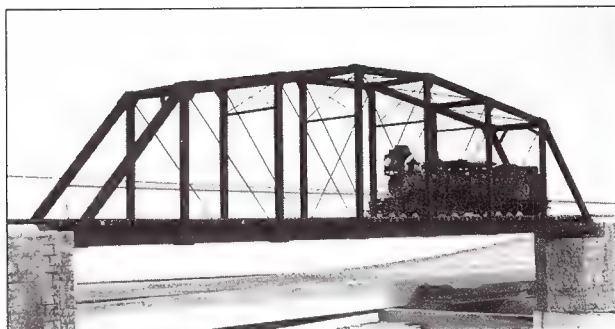
Colonial Model Railways, P.O. Box 524, Dapto, NSW, Australia 2530, Phone/fax 42 618377 is selling an HOn30 Baldwin 0-4-0T kit made by Roger Chivers of England. The kit includes white metal and etched brass parts, and is designed to fit on a slightly modified N gauge Bachmann 0-4-0 mechanism. I had little difficulty assembling my kit, and am very pleased with it. The body and mechanism are available from CMR for \$95.00 (Australian); body only is \$50.00 (Australian). Postage is \$10.00 (Australian). The photo is courtesy Peco Publications & Publicity Ltd. *Peter Bartlett.*





David M. Hoffman, 1619 North Eden Circle, Titusville, FL 32796 has a new HOn3 kit for a 32-foot-long East Tennessee & Western North Carolina boxcar. The kit includes wood parts and a one-piece brass casting for the end beams, frame, and body bolsters. I found this casting made the kit easy to assemble, aligned the couplers and trucks, and weighted the car so it tracked well. The kit also includes lost wax castings for the doors, truck side frames, roof walk ends, and brake hardware. The trucks screw together easily, and have NorthWest Short Line wheel sets. This boxcar kit sells for \$30.00, or three for \$85.00. *Cliff Ward.*

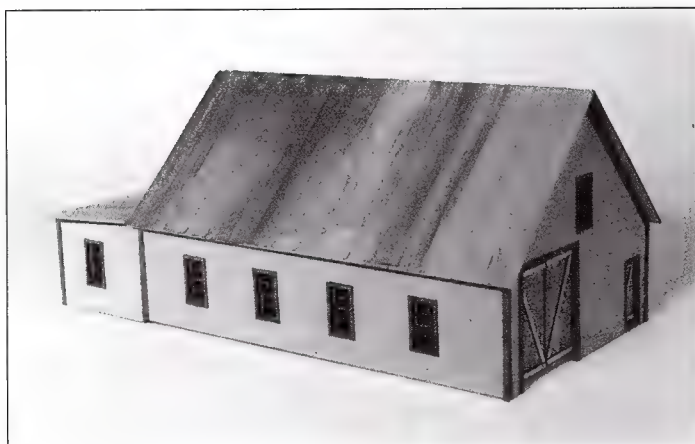
Miami Valley Products, P.O. Box 144, Morrow, OH 45152 offers a wide variety of bridge and trestle kits in HO, O, and G scales. I assembled Miami's HO scale, 24-inch-long, curved chord, Pratt truss bridge. The kit includes nicely milled redwood structural shapes, white metal gusset plates, and full-size plans. I found assembly easy; I used yellow carpenter's glue to cement the parts together directly over the plans. I modified my bridge to Sn3 by replacing the diagonal I-beams with brass wire and raising the inside sway braces to clear my Sn3 trains. The brass wire added a lacy look that suits the era of my layout. This kit sells for \$39.50. Send an SSAE to Miami Valley Products for their catalog. *Paul Scoles.*



David M. Hoffman, 1619 North Eden Circle, Titusville, FL 32796 is selling two new brass HOn3/HOn30 kits: a Sandy River & Rangeley Lakes rail bus, and a baggage trailer. Both kits include brass investment castings requiring minor cutting, filing, and tapping, but the main body parts come soldered together. However, my rail bus and baggage trailer were both completely assembled for me by Hoffman. I am very impressed with the quality of these little models. The rail bus is powered by a NorthWest Short Line "Flea" power truck, and uses track sliders to pick up current from the rails. Without extra weight my sample would not even run up a 2 percent grade as the sliders held it up off the rail. Once I adjusted the sliders, my rail bus ran beautifully around my layout pulling its baggage trailer. This model is the best-running piece of "mini-motive power" I have ever seen. The rail bus kit sells for \$80.00 complete with its power truck and the baggage trailer is \$19.00. *Jim Vail.*

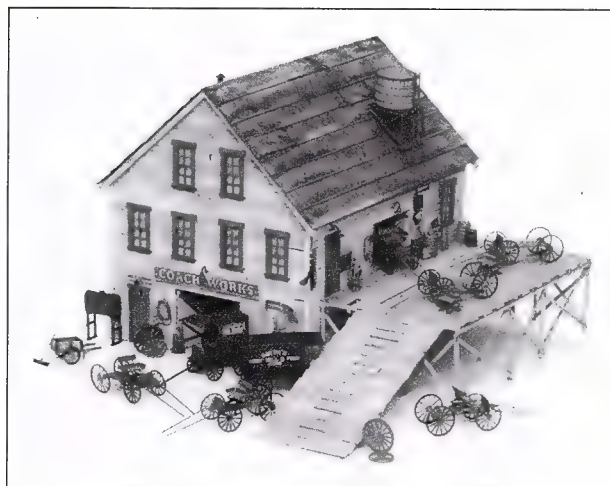
Chris Cardinal, P.O. Box 90, Monroe, NY 10950 is selling a new HO scale kit for the Kingfield, Maine, car shop. The prototype was built for the 2-foot gauge Franklin & Megantic Railroad in 1884, and came under the control of the Sandy River & Rangeley Lakes Railroad in 1908. The building still exists – it is 54 feet 7 inches long and 26 feet 5 inches wide. There is one stall with a track, and a tool and parts storage lean-to that was added in the 1890s. The kit includes accurate laser cut wood walls, ends, roof, trim, windows, and doors for both the car shop and the lean-to. Grandt Line plastic hinges, self-adhesive tar paper and shingles, instructions, and full size plans complete the kit. The walls, ends and roof pieces interlock at the corners or attach with tabs making assembly easy. I found that the laser cut window, door and building trim fit perfectly, and really expedited assembly, so I was able to complete my car shop in two evenings. This car shop sells for \$39.95 in HO, and \$49.95 in O scale.

Chris Cardinal also sells decals in HO and O scale for SR&RL rail buses numbers 3, 4, and 5. The sets sell for \$7.00 in HO and \$10.00 in O scale. SR&RL passenger car decals



are also available for \$4.00 per set in HO and \$5.00 in O. CC also has an HO scale urethane Forney cab and bunker suitable for SR&RL #6, Wiscasset Waterville & Farmington #9, and Kennebunk Central #4 for \$17.95. Please add \$2.50 shipping on all orders. *Bob Brown.*

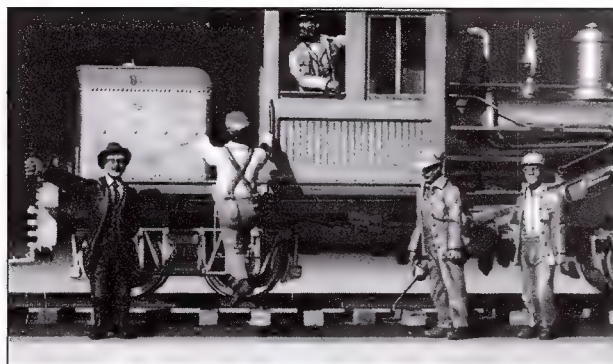
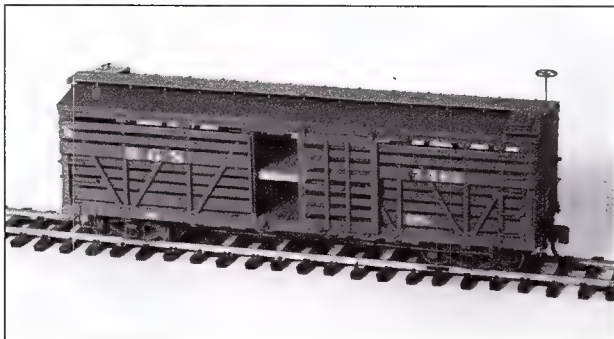
Classic Construction Models, 6590 SW Fallbrook Place, Beaverton, OR 97008, 503/626-6395, fax 503/646-1996 sells a 1/4-inch scale, brass, assembled, limited edition American Hoist & Derrick Model 518 Self-Slewing Guy Derrick. The models were built from prototype blueprints, have a power train with cylinders that stroke, winch drums that turn, and rotating gears. The derrick is capable of rotating 360 degrees, and raising and lowering the boom and load block. The model features accurate piping and controls, and a vintage gray-on-gray color scheme with green accents. Only 500 derricks will be made. They sell for \$595.00 each plus shipping. *Bob Brown.*



Mainline & Siding, 392 Morrison Road, Columbus, OH 43213, 614/755-5401 has three new HO kits: a Hotel/Antique Store for \$115.00, a Grist Mill for \$120.00, and a Coach Works for \$115.00. Each of these "Super Kits" includes pre-stained and weathered strip wood, SS Ltd. white metal windows, doors, and details, full color signs, dry transfers, step-by-step instructions, and color photos of the completed model.

I have partially assembled the Coach Works, based on a prototype owned by the W. L. Lovejoy & Company in Milford, New Hampshire. Assembly was easy. The instructions show you how to assemble these "Super Kits" over the full sized templates using doubled-sided tape. I suggest using the double-sided tape that comes in a dispenser for ease of handling. Stick the pre-cut strip wood onto the tape, then cut and glue the interior braces to the strip wood. Make sure you use plenty of glue or the strip wood may fall off when you cut out the windows. Once the wall has dried, trim it to size, cut out the window and door openings and then remove the wall from the tape. To finish, you just paint the doors and windows. Glue them in place. Glue the walls together and add the corner trim, roof, roof top water tank, and the many details included. Next, surround your Coach Works with the seven Jordan Products "coaches" provided, and you are in business. *Bob Brown.*

Grandt Line, 1040-B Shary Court, Concord, CA 94518, 510/671-0143 has a new HO_{n3} Colorado & Southern/Rio Grande Southern, steel underframe stock car kit. This kit sells for \$19.95 plus \$4.95, and includes accurate, injected plastic parts with little flash and imperceptible mold lines. Brass grab-irons, a one-piece Delrin brake system, stirrup steps, pre-assembled trucks, decals, and complete instructions are also included. My kit assembled easily into a beautiful model. *Jim Vail.*



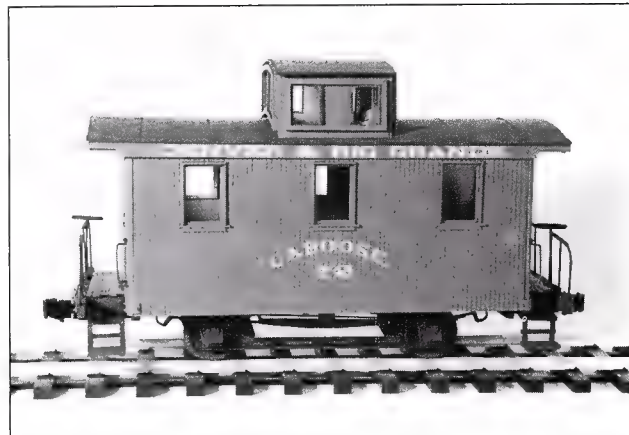
Flying Zoo, P.O. Box 3, Sugami-minami, Tokyo 168, Japan has a new set of five, O scale unpainted, cast white metal figures called "Train Crew." The arms and legs of three of the figures are separate castings, and can be positioned. A set of these exquisite figures sells for \$29.95, and comes with a separate oil can. (The photo shows the figures painted.) *Bob Brown.*

Hartford Products, 6523 Old Farm Lane, Rockville, MD 20852, 301/468-2036 is selling kits for a 1/2-inch scale, 45 mm gauge Denver & Rio Grande four-wheel caboose. The D&RG paid \$720 each in 1871 for the first four cabooses of this prototype. Between 1871 and 1888 the D&RG built 84 more cabooses like the first four. One of these, Caboose #49, has been restored and is on display at the Colorado Railroad Museum in Golden, Colorado.

I really enjoyed assembling my kit. I began with the highly detailed under frame. The pre-cut wood sills, cross braces, and shaped end sills fit perfectly. The pedestals, journal boxes, brake levers, brake brackets, equalizer bars, brake shoes, ratchet and pawls, and steps are well-detailed white metal castings. The kit comes with metal wheels, and the end rails, grab irons and brake wheels are lost wax castings. The pedestals are actually attached to the body sills with real nuts and bolts.

Next I assembled the beautiful laser cut, aircraft grade plywood sides, ends, cupola. The walls and ends have two layers that have to be glued together. The outside layer has clean laser scribing, while the inside layer is plain. Then I added the laser cut door and window frames, and the window bottom sills. You will have to cut and fit the outer window frames to length and glue them in place. The roof includes laser cut roof ribs and thin sheet basswood. The end roof ribs on my kit were too short, but Hartford has corrected this in later kits.

Full sized plans and instructions are provided. I decided to make my caboose bright and shiny like the one in the photo shown on the cover of the July/August 1993 LOCOMOTIVE & RAILWAY PRESERVATION magazine. I sprayed my un-



der frame Floquil Grimy Black, and the body and cupola, a nice bright Floquil Caboose Red, and lettered the model with the dry transfer lettering provided in the kit. A word of warning. After lettering my caboose, I sprayed it with Model Master Lusterless (Flat) clear lacquer. My lettering dissolved and ran down the side of the car. I wiped it off, repainted the car, and re-lettered it. This time I sprayed it with Testors Dullcote with no problem.

The caboose sells for \$149.95 less couplers. I found this kit a real pleasure to assemble. It looks great sitting on top of my roll-top desk. *Bob Brown.*

Stoney Creek Designs, 3814 Penns Ct., Reading, PA 19606, phone/fax 610/779-4238 sells beautiful **GAZETTE** sweatshirts and t-shirts. Both are available in just about any color and size. The shirt shown in the photo has boxcar red letters with a black locomotive. The sweat shirts sell for \$18.00; t-shirts are \$12.00. Please enclose \$2.00 shipping for each shirt.

Stoney Creek also announces that they will have their 1/4-inch scale mill kit for sale at the 15th National Narrow Gauge Convention next August in Valley Forge, Pennsylvania. This kit includes Hydrocal walls, wood, roofing, styrene, full size drawings, and Grandt Line castings. It will sell for \$89.00. *Bob Brown.*

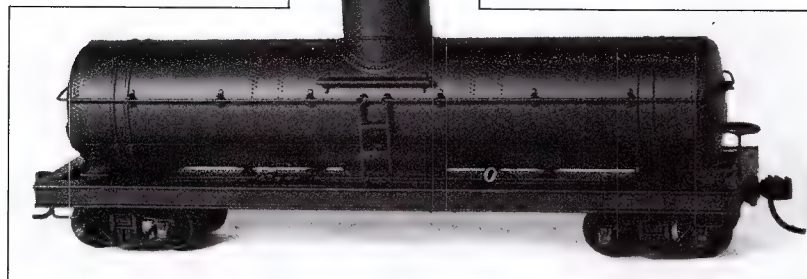


Smoky Hollow Scale Products, 25 Delano Park, Cape Elizabeth, ME 04107, 207/799-0570 is selling a new HO scale craftsman kit. The Jon H. Olson Chemical Co. is beautifully designed and manufactured. When completed, the model takes up a 10- x 14 3/4-inch-space. It includes two buildings, a loading platform, lean-to, tower, and five wooden tanks – one for water and four for chemicals. The kit includes accurate laser cut wood walls, roof panels, peel and stick shingles, and stencils to make signs. Grandt Line Products made plastic doors and windows especially for this kit. This kit also includes the following custom-made parts: brass and glass lightning rods, corner gluing tool, interior clerestory details, a Jordan Products Ford Model A tank truck, louvered vents, white metal detail castings, and window fans. The 8 1/2 by 11-inch instructions come punched to fit a 3-ring binder. The instructions are 76 pages long – 30 pages of text and 46 pages of isometric drawings, exploded view drawings, full size plans, and templates. This is Smoky Hollow's first kit, and it is superb. The Jon H. Olson Chemical Co. sells for \$195.00 (all credit cards accepted). Their next kit will be a brewery. I can hardly wait. *Bob Brown.*



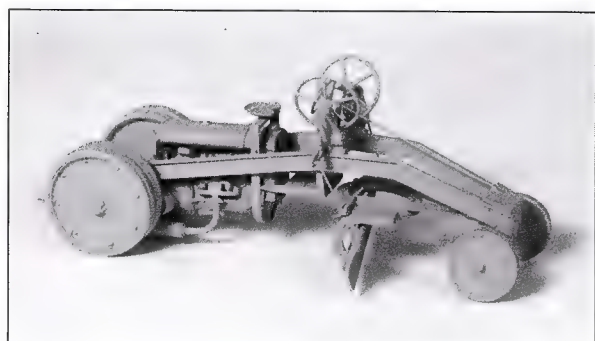
Railhead Publications, P.O. Box 6579, Canton, OH 44706, 216/454-5551 sells plastic Sn3 CONX tank cars converted from either HO scale Athearn or Model

Power tank cars. The cars come assembled and painted black for \$24.95 plus \$3.50 each. You can get five for \$110.00 plus \$5.00. Allow 4 to 6 weeks for delivery. *Bob Brown.*



McKenzie Iron & Steel Company, P.O. Box 3695, Eugene, OR 97403 sells an O scale Wehr Fordson Model C or Model D grader kit. These graders are similar to the horse- or tractor-pulled model I reviewed in the March/April issue, however, they are "powered" by a Fordson Tractor engine and gearbox. The kits sell for \$49.95, and include detailed white metal castings, decals, complete instructions with exploded view drawings, and many photos of prototype graders. I ACC'ed mine together in two evenings with no trouble. These models "bristle"

with details, and, like other McKenzie products, are accurate industrial models that can stand alone as museum exhibits. Mine will be loaded on a flat car for shipment around my Tuolumne Forks layout. *Bob Brown.*



Bragdon Enterprises, 2960 Garden Tower Lane, Georgetown, CA 95634 sells tree kits, tree trunks, foliage, and branch holders. The tree trunks come plain or textured. The textured ones are also stained and weathered. All the tree kits come complete with real miniature plant branches. For example, a kit to make three 11-inch "plain trunked" trees sells for \$9.00, (\$11.50 for textured trunks). These kits can be assembled by drilling holes in the trunk and gluing each piece of foliage in place. This is tedious and time consuming, so BE recently added a new product to their line. A bag of "branch holders" sells for \$6.00. These little star-shaped holders slide down the tree trunk to a place where you want to apply the pieces of foliage. They vary in size and grip the trunk tightly. You glue the branches to the branch holders, saving time. BE recommends that you use Aleene's Thick Designer Tacky Glue (also sold by BE). Tree kits with branch holders are \$15.50; bulk foliage is \$12.00 for a 75 gram bag. This company sells many other tree products - write them for a price list. *Bob Brown.*



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In Brief...

B.E.T. Products, 5433-K Clayton Road, #311, Clayton, CA 94517, fax 510/672-4887 sells HO kits for 120-foot-long Howe wooden truss bridges. The kits include Northeastern scale wood, Grandt Line castings, and K&S wire. Price is \$60.00 including shipping...

Woodland Books, Inc. is a new company specializing in books on logging, lumbering, and logging railroads, started by Steven R. Gatke, co-editor and publisher of *TIMBER TIMES* magazine. Write to P.O. Box 1268, Hillsboro, OR 97123...

Underground Railroad Press, P.O. Box 11279, Burke, VA 22009-1279 is now selling plans by Dale Fleming. Write to URP for more info or send \$2.00 for latest catalog...

Capitol Model Railroad Supply Co., 6666 Odana Road, Suite 101, Madison, WI 53719 sells blank waybills, car cards, and empty car orders. These cards are (in any combination) \$2.00 for 50, \$3.75 for 100, or \$7.50 for 200, including shipping. Larger quantities are also available...

Three Rivers Narrow Gauge Historical Society will hold its annual convention in Lewistown, Pennsylvania on July 14-16, 1995. There will be rides on the EBT, a new book on the Tuscarora Valley RR; also tours of the TVRR, the Newport & Shermans Valley RR, and the Shade Valley. For more information, send an SSAE to: George Pierson, 2426 Cochran St., Blue Island, IL 60406-1711, or phone 708/597-4342 evenings...

Evergreen Workbench, 30317 Lewis Ridge Road, Evergreen, CO 80439, phone/fax 303/674-5338 has a new easy to use clamp with rubber protected, plastic jaws and hardwood rods for \$2.69 each...

Saguaro State Models, 10520 W. Avalon Dr., Avondale, AZ 85323 has three new sheets of paper "Porcelain" signs for \$2.50 per sheet plus \$2.00. The first sheet has signs from the 1880s through 1920s, the second from the 1930s through 1940s, and the third from the 1950s through 1960s...

Hartford Products, Inc., 6523 Old Farm Lane, Rockville, MD 20852, 301/468-2036 has re-issued the 1/2-inch scale Barnhart Log Loader kit for \$395.00. Hartford's Southern Pacific narrow gauge box car kit now comes with laser cut aircraft grade plywood sides, ends, and roof with holes pre-drilled...

Scale Works Models, P.O. Box 426, Laconia, NH 03247, 603/528-4889 sells an HO kit grist mill kit. The Chickering Grist Mill includes laser cut parts for a mill, water wheel. A sluiceway, cast stone foundations, Campbell shingles, Grandt Line, and Scale Works details are included. The water wheel turns and can be motorized. This kit sells for \$82.95 plus \$3.50...

The Great Northwest Model Train Show and Swap-meet, sponsored by the Oregon Electric Railway Historical Society will be held in Salem, Oregon, October 7-8, 1995, in the Jackman Long Building at the Oregon State Fairgrounds, 2330 17th St., N.E. Contact Bill Geisler, 2550 Wayside Terrace N.E., Salem, OR 97303 or call 503/362-0582 for info...

The 1997 NMRA National Convention will be held July 28 thru Aug. 2, 1997 in Madison, Wisconsin. Contact Ross E. Pollock, 3539 Mill Creek Road, Mineral Point, WI 53565 or call 608/987-3396 for info...

The Arizona Division of the PSN/NMRA will hold their summer meet Saturday, June 10, 1995, at St. John Vianney Catholic Church, 180 Soldier Pass Road, Sedona, Arizona. Contact Matt Furze, 17237 N. 16th Ave., Phoenix, AZ 85023 or call 602/375-8229 for details...

The Boomers will hold their Annual Model Railroad Equipment and Material Auction Saturday, October 28, 1995, at the Harriston Community Center, in Harriston, Ontario, Canada. Contact Dr. Carol Homuth, 95 Arthur St. N., Harriston, ON, Canada N0G 1Z0 or call 519/338-2516 for details...

The 1996 O Scale National Convention is looking for portable and modular layouts for display at San Antonio, Texas, July 31 to August 3, 1996. Contact Nathan Oxhandler, P.O. Box 310, Spring Branch, TX 78070-0310, fax: 210/438-4018, or e-mail: nathano217@aol.com for details...

The 5th Annual Summer Train Show will be held in San Antonio, Texas, Saturday, June 3, 1995, at the Live Oak Civic Center. Contact Frolin Marek, 1427 Loma Alto, #4, San Antonio, TX 78232 or call 210/490-3501 for info...

The Maine Narrow Gauge Railroad Co. and Museum will hold its third annual Rail Fair June 17-18, 1995, at 58 Fore St., Portland, Maine. Call 207/828-0814 for details...

The Yellowstone Valley Model Train Show & Swap Meet will be held August 19, 1995, at 1125 Broadwater Ave., in the basement of the Albedoo Shrine Temple in Billings, Montana. Contact Dale Matthaes, 1833 Clark Ave., Billings, MT 59102 or call 406/656-1042 for details...

Railtown 1897 in Jamestown, California, will hold an open house Saturday, September 16, 1995. Contact John Harmon, 20731 Tuolumne Road, North, Tuolumne, CA 95379 or call John at 209/928-3828 for info...

The 27th Annual O Scale National Convention will be hosted by the New York Society of Model Engineers on June 21-25, 1995, at the Marriot at Glenpointe, 100 Frank W. Burr Blvd., reservations 1-800/992-7752. Write to P.O. Box 343, Carlstad, NJ 07072 or call 201/939-9212 for info...

Info on the Mount Mitchell Railroad is needed by Donald Felicella, 8980 N.W. 25 St., Sunrise, FL 33322. This railroad once operated in Western North Carolina...

The Remote Control Systems RC unit ad on page 100 and review on page 15 of the January/February 1995 issue listed incorrect prices. The price for the "Yellow" throttle should be \$199.95 (U.S.) not \$169.95...

The WW&F Museum in Sheepscot Station, Maine will display Wiscasset Waterville & Farmington #9 (ex. Kennebunk Central #4, ex. Sandy River & Rangeley Lakes #5). According to C. H. Morse, the 2-foot gauge locomotive will be on display for the next 3 years...

The Building & Structure Company, P.O. Box 1296, Fenton, MO 63026, 618/624-6909, fax 618/624-3590 now markets the S scale 36-foot Deck Plate Girder Bridges previously sold by Micro Engineering, at \$9.95 each...

The HO_{N3} models of Carol Weiss were discussed at some length by *GAZETTE* editor, Bob Brown, and a mystery man at the Fourteenth National Narrow Gauge Convention in Denver last year. Will that gentleman please contact Bob in care of the *GAZETTE*, or call 415/941-3823...

Info on Healy Steam Motors is needed by Irv Schulz, 29319 Elmwood Ct., St. Clair Shores, MI 48081-3008. These motors were similar to Baldwin steam dummies found on many early street railways...

Mt. Albert Scale Lumber Co. will present a plaque and gift certificate for Mt. Albert wood at the Fifteenth National Narrow Gauge Convention in Valley Forge, Pennsylvania, in August 1995. The award will go to the company's choice of best scratch-built wood model in the contest...

Next issue preview

A Layout in a Breakfast Nook
Gordy Knott's HO_{N3}
English Lumber Company Railroad
 by Paul Scoles
GLENBROOK in On3, Scratch-building
Lake Tahoe Railway & Transportation Company #1
 A 20-Year Odyssey
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☐ **JULY/AUGUST 1993**
- ☐ **SEPTEMBER/OCTOBER 1993** - The Hecla & Torch Lake Revisited, Two Internal Combustion Moguls, Mr. Burt's Wonderful Wooden Ry., Some Thoughts on Loads and Empties, a 3-Foot Gauge, 24-Ton Wood Burning Shay, A Blueprint of Forks Creek, The 1/2 Inch Scale Gunnison Mine Diorama, Canvas Signs and Banners, SR&RL Pulp Rack #264, Missouri & Arkansas Motor Cars 705 and 726, Hoosac Tunnel & Wilmington Caboose #1, Monterey & Salinas Valley Combine.
- ☐ **NOVEMBER/DECEMBER 1993** - Frank Roberts-Pioneer Modeler, Barnhart Log Loaders-Part 1, Casting HO_{N3} Freight Cars in Alumite, A 3-Foot Gauge, 27-Ton, Oil Burning Shay; Colorado & Northwestern Climax #2, Some More Thoughts on Loads and Empties, More on the Forks Creek Blueprint, Color Copier Signs, Part 2; Turning Figures into Cowboys, Tuolumne Forks-The Boat Works, Uintah Ry. Four Wheel Caboose, Sandy River & Rangeley Lakes Kingfield Section House, Albert, a 3-Foot Gauge Davenport Mogul; Southern Pacific "A" Frame Hopper.
- ☐ **JANUARY/FEBRUARY 1994** - The Marion River Carry Railroad, A New Approach to Turnout Throws, The Winged Foot & Western Railroad, Donkey Hote, A 1/4 Inch Scale Simplex Rail Tractor, Barnhart Log Loaders, Part 2; A Large Scale Private Car, Planning Scenes, Modeling Clear Creek, The GAZETTE Mini-Porta Tramway, Ground Cover Palettes, San Joaquin & Eastern Observation Car #200, Holly River & Addison 3-Foot Gauge 4-6-0, Sandy River & Rangeley Lakes #15, A 3-Foot Gauge, 26-Ton Coal Burning Shay; Watsonville Transportation Co. Electric Motor Car.
- ☐ **MARCH/APRIL 1994** - President Lincoln's Private Car, A Tale of Two Locomotives, The Ilya Mine, Building RGS #0404 in 1/2n3, C&NW Shay #25, Bethlehem Steel's 3-foot Gauge Vernon Line, Barnhart Log Loaders, Part 3; ICC Valuation Maps, Silver City, Pinos Altos and Mogollon Shay #4; Cosumnes Water Tank, Almost Painless Cedar Shingles, Cheap and Easy Scale Model Photography, Nevada Copper Belt Motor Car #21, Uintah Ry. #20 and 21, Sandy River & Rangeley Lakes Caboose #552.
- ☐ **MAY/JUNE 1994** - Bob Christopherson's Sn3 layout, A Live Steam Rotary, Cuttlebone Casting, How a Stamp Battery Works, Hale & Sons, A 3/8n3 Shay, The HO_{N3} Clear Creek & Pacific Railroad, Pete's Barber Shop, Building and Empire, SPNG Baggage-Mail-Caboose #12, SR&RL Caboose #553, A 3-Foot Gauge, 20-Ton Coal Burning Shay, Uintah Ry. Passenger cars #1, 50, 53, A 3-Inch Gauge Brazilian 4-4-0, D&RGW Ibox Depot.
- ☐ **JULY/AUGUST 1994** - Golden to Black Hawk, A Car Ferry for the Sn3 Pelican Bay Rwy. and Navigation Co., My HO_{N3} Casey Jones Rail Bus, Kit-bashing an Sn3 Turntable, Colorado & Northwestern #30; A 3-Foot Gauge, 18-Ton Wood Burning Shay; Modeling Tar Paper, An Even Bigger Big Six, Adobe Buildings, Kit-Bashing RGS Short Caboose #0401 in 1/2-Inch Scale, An Introduction to Nn3, Uintah Ry Caboose #3, An Apothecary's Shop, A 30-Inch Gauge Baldwin 2-8-0, SR&RL Tool Car #262.
- ☐ **SEPTEMBER/OCTOBER 1994** - A Car Ferry for the Sn3 Pelican Bay Railway & Navigation Co., The Elk Mountain Timber Co. Combine, The Making of El Dorado Mine #3, The Penden Museum, Wooden Rails to Yesterday, Two Rotary Snowplows for the Feather River Canyon Railroad, A G-Scale Three Truck Climax, The HO Scale Shelter Bay Railway Co., Pajaro Valley RR Sugar Beet Dump Cars, Wagons, and Platform; A 3-Foot Gauge, 20-Ton Coal Burning Shay; Denver & Rio Grande Grant C-16 Revisited, Sandy River & Rangeley Lakes Flatcar/Gondola #271.
- ☐ **NOVEMBER/DECEMBER 1994** - Operating Night on the Narrow Gauge, No Hassle Water Tank Hoops, Building a Reefer and Two Tank Cars in 1/2-Inch Scale, On3-The Early Days, Rolling Stock of the RGS, Part 1: The Freight Cars; The Moscript & Hassell Lumber Co., My On3 D&RGW Caboose #0503, The Tuckerton Railroad, Modeling With Paper, Pajaro Valley Sugar Beet Dumping Platform, A Standard Gauge Porter 2-6-2, A 3-Foot Gauge, 22-Ton Shay; Sandy River & Rangeley Lakes Pulprack Car No. 240.
- ☐ **JANUARY/FEBRUARY 1995** - A Narrow Gauge Boomer, Building RGS Caboose #0404 in Sn3, "Driving" Motor Vehicles on an HO Scale Road, The Railmaster Sn3 C-16 Kit, The On3 Sleepy Valley System, The Rio Grande Southern and More, My Chisos Mining Company #1, On3-The Early Days, Part 2; Building an HO_{N30} West Side Wooden Side Dump Car, SR&RL Combine #11, C&S Idaho Springs Section House, Kelley Island Lime & Transport Shay #28, Pajaro Valley #4, Bradford Bordell & Kinzua #2, RGS/C&S #74.
- ☐ **MARCH/APRIL 1995: 20th Anniversary Issue** - A 16mm Scale 2-foot Gauge Beyer Garratt, Moving a Goose, My On3 Chama Division of the D&RGW, Working Brakes Revisited, Modifying the On3 Flying Zoo Climax; A 3-Foot Gauge, Stock, 13-Ton, Two Cylinder Shay; Colorado Shays, Part 1; The Wm. Munks' Hotel, The Cosumnes Lumber Co. Sand Facility, My HO/HO_{N3} Mt. Union Yard, SR&RL PO Car #8, Peach Bottom #12, Rio Grande & Southwestern 2-8-0, Pajaro Valley #9, Franklin & Megantic Baggage/RPO #2.

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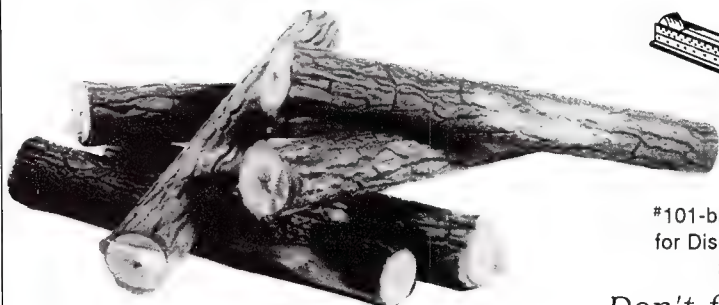
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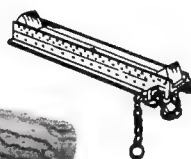
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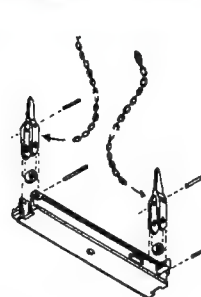
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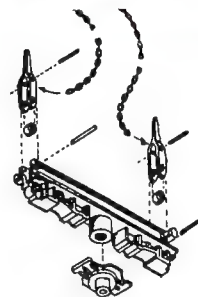
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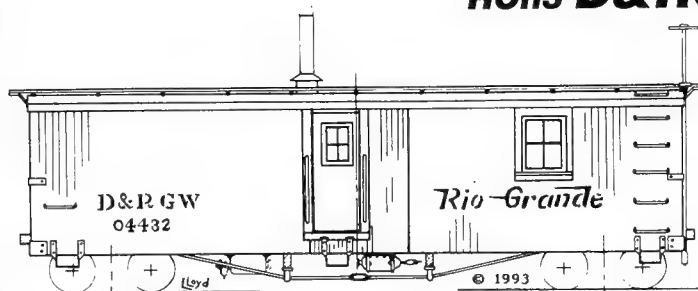
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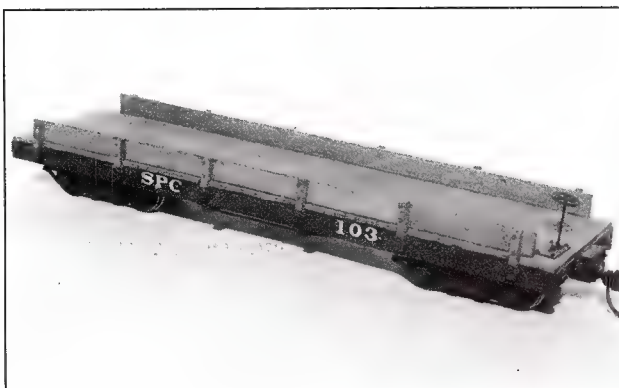
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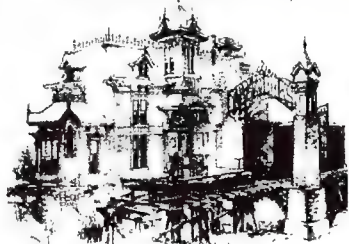
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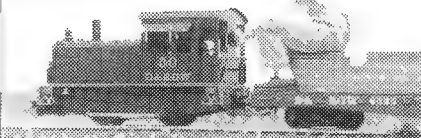
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BUILDING #346 IN LARGE SCALE



PART 1: THE FRAME AND MECHANISM

by George Konrad, MMR
Photos by the author

This is the first of a two-part article showing how I "scratch-built" a 15 mm to the foot (1:20.3) model of Denver & Rio Grande Western C-19 #346. Before I begin my description of her construction, let me tell you how I decided to model in this scale. In the May/June 1979 **GAZETTE** (out of print), I described my On3 finescale Tonopah and Tucumari. I got a lot of enjoyment from that layout, but about 5 years ago, I decided to replace the T and T with a large scale indoor/outdoor layout. I began by building several models in 1/2-inch scale that ran on 45 mm gauge track. These models included the super-detailed private car I described in the January/February 1994 **GAZETTE**.

However, after I had worked in 1/2-inch scale for a period of time, I began to notice that my models just did not seem to have the mass they should in relation to the track gauge. I took some measurements,

and realized that my 45 mm track gauge would represent 42-inch gauge in 1/2-inch scale. If I wanted the 45 mm track to represent 3-foot gauge, I would have to change my modeling scale to 15 mm. So that's how I got into 1:20.3 scale. I have found it an interesting scale that has quite a few detail parts available from firms in the U.S. and Great Britain. But many parts, such as air pumps and cab details, are not available, leaving plenty of opportunities to scratch-build.

I chose to model #346 because she is my favorite locomotive. I have seen her under steam many times, bustling about switching cars at the Colorado Railroad Museum. I've even had the pleasure of riding in her cab. She was originally built for the Denver & Rio Grande Western as #406 – one of the Class 70 locomotives built to conquer the grades of Marshall Pass. I am especially interested in the trav-

els of #346. She covered most of the Denver & Rio Grande Western, the Colorado & Southern, and the Rio Grande Southern during her working "life."

I found an excellent side view plan for #346 in *Locomotive 346: The First Hundred Years*, by Dirk P. Ramsey and George E. Lawrence (Colorado Railroad Museum, Golden, Colorado, 1981). Unfortunately, this plan does not include front, rear, or cross section views, so I looked elsewhere for the missing views. I had an On3 Precision Scale Company brass C-19 left over from my On3 days, and used this model for additional information, and dimensions. Before beginning construction, I enlarged the side view plan to 1:20.3 scale.

I wanted my model of #346 to be a durable outdoor runner as well as a scale model. I knew that powering her with one of LGB's excellent Mogul mechanisms would ensure durable running. Also, the

(Text continued on page 23)

Title photo: The author's completed #346 at work on his indoor/outdoor railway.

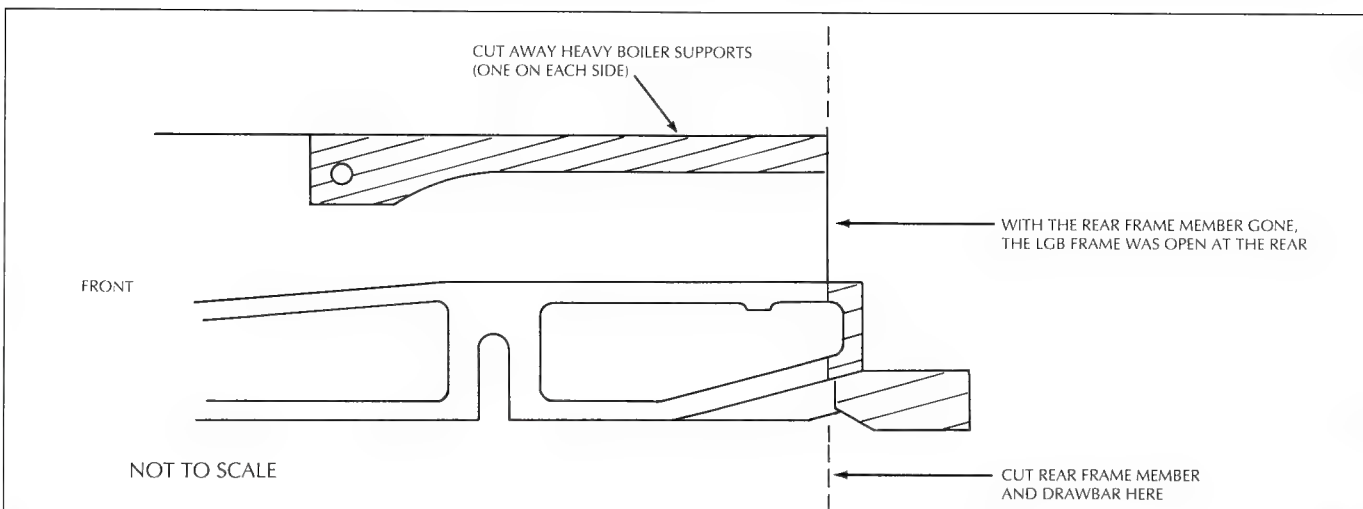


Fig. 1. The author separated the LGB Mogul frame from the boiler, and removed the track sliders and wheel contacts because he planned to use onboard battery power. With the drivers, motor, and cylinders removed, he cut off and discarded the parts shaded in this diagram – the rear frame member and drawbar, and the two heavy boiler supports.

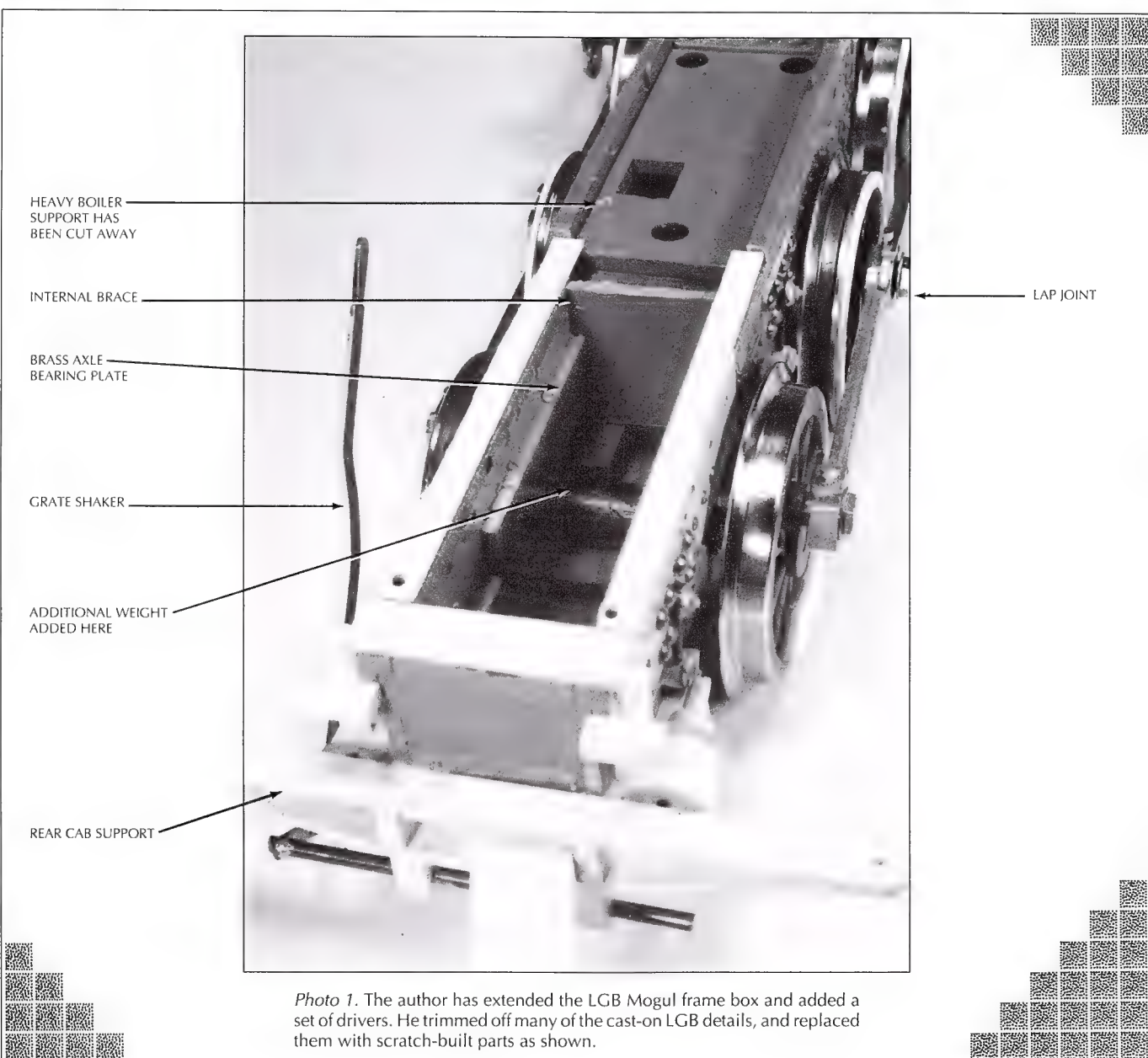


Photo 1. The author has extended the LGB Mogul frame box and added a set of drivers. He trimmed off many of the cast-on LGB details, and replaced them with scratch-built parts as shown.

Fig. 2. Dimensions for the 0.125-inch-thick styrene extended frame box are shown on this side view. Also shown is a slot for the axle of the extra pair of drivers. The author found that locating these axle slots was the only fussy step in the conversion. They had to be level from side to side, and spaced correctly front to rear to fit the new LGB side rods. (See details in Fig. 4.)

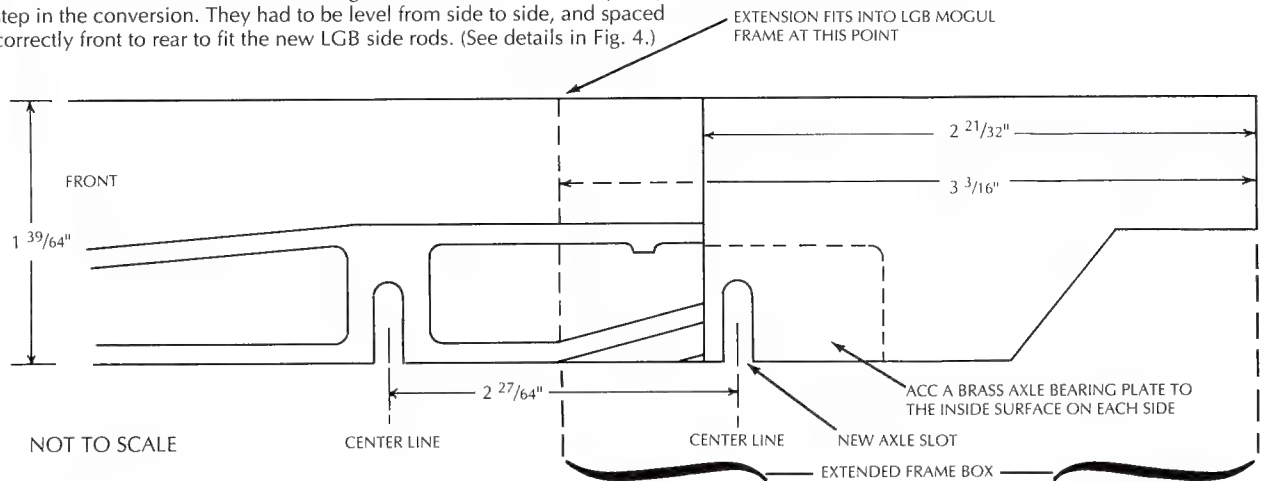


Photo 2. The completed modification of the LGB Mogul frame seen from the bottom.

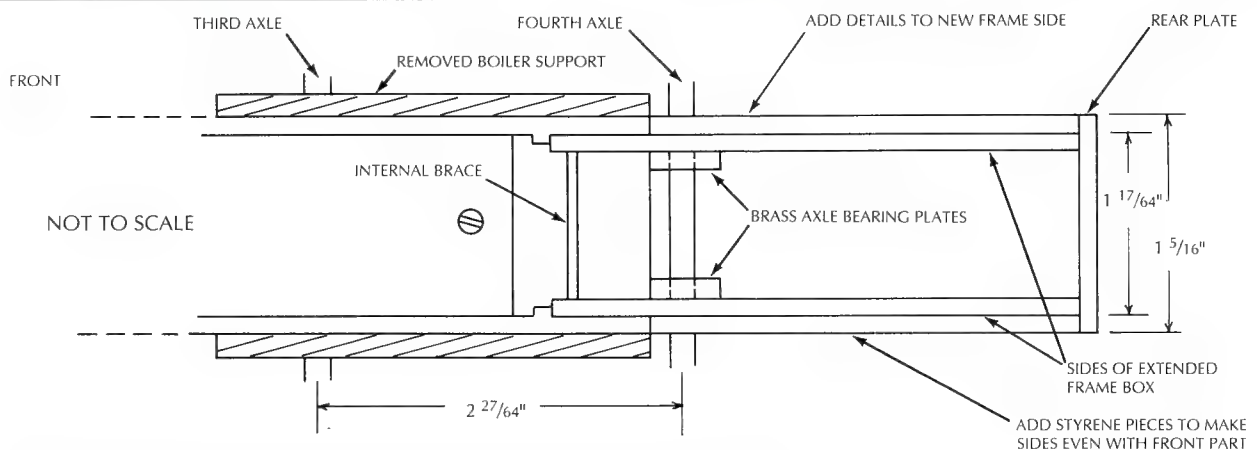
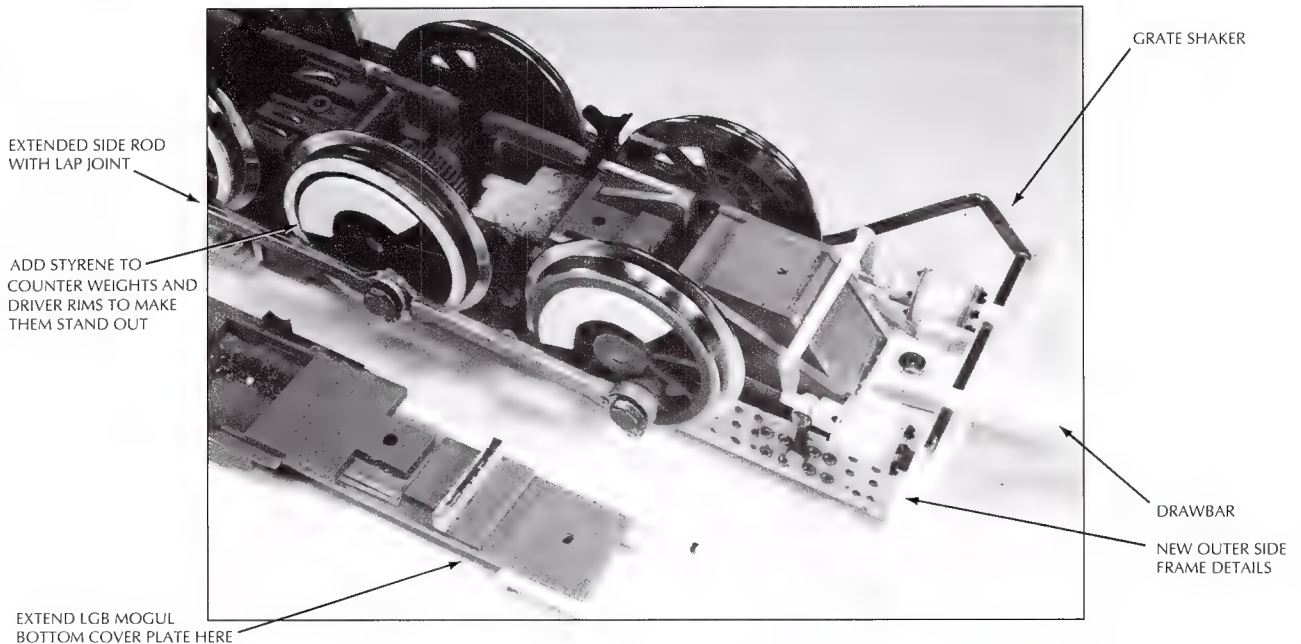
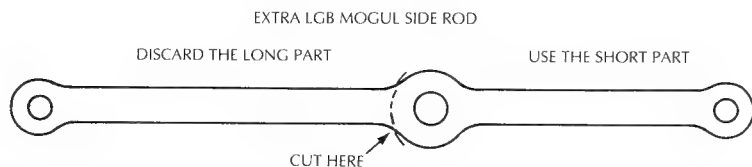
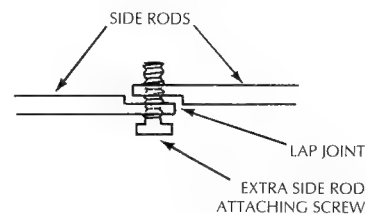


Fig. 3. This top view shows the details of the extended frame box, and how it slips into the rear of the modified LGB Mogul frame. Pieces of styrene on each side correct the frame thickness so it is even with the front part, and provide a surface for details.

Fig. 4. Cut the extra LGB Mogul side rods as shown. Use the short piece to extend the side rods to the crank pin on the new drivers by making lap joints as shown. Test for binds. It is essential that the drivers revolve smoothly and that the side rods do not bind. When all was in order, the author replaced the LGB gearing, motor, and the upper and lower cover plates, and gave his "locomotive" a test run. He found it a very forgiving mechanism that tolerated his changes very well.



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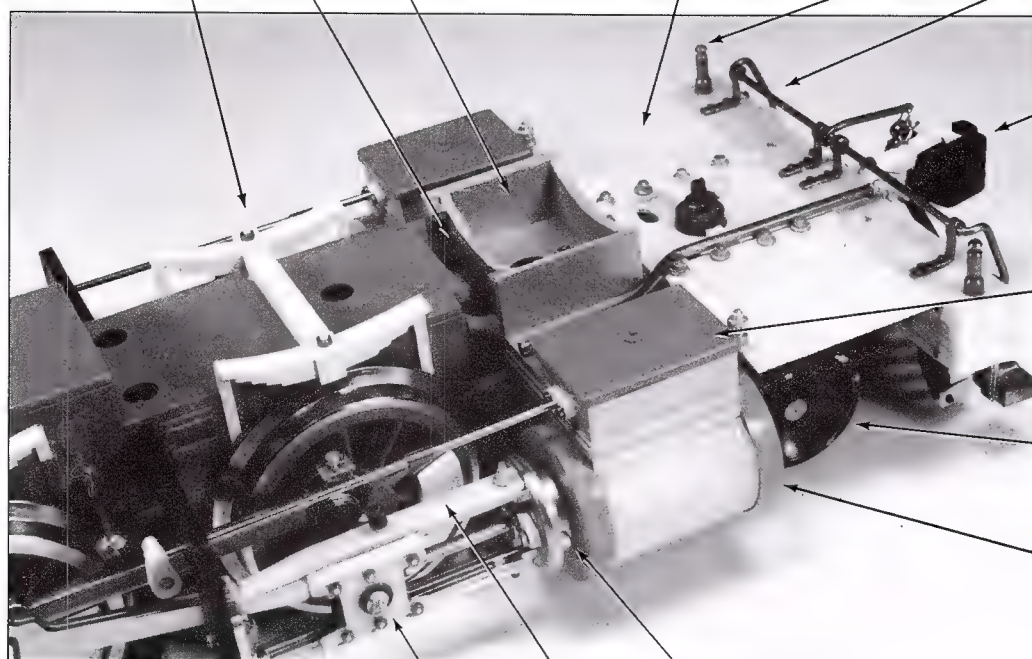
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ENLARGE CROSSHEAD GUIDES WITH STYRENE STRIPS

ENLARGE CROSSHEADS WITH STYRENE

Photo 3. The LGB cylinder block has been moved forward, by $\frac{3}{16}$ -inch, and many details added - including Ozark Miniatures' snifter valves, flag stanchions, an air hose, grease cups and nut-bolt-washers. The author moved the brake shoes from the front of the third pair of drivers to the front of the new fourth pair of drivers, and added a weight over the new pair of rear drivers. The author also installed a new lead truck attachment that does not show in the photo.

(Text continued from page 20)

LGB Mogul mechanism only needed an additional pair of drivers, to be very close to a 1:20.3 scale C-19 mechanism. If you want to build a mechanism similar to mine, you will need, in addition to an LGB Mogul, an extra set of drivers, an extra set of LGB Mogul side rods, and two side rod attaching screws.

The numbered figures and photos show how I disassembled my Mogul, and modified the frame and mechanism. The pilot shows only in the title photo; I confess here that I "cheated" and used a pilot from another model I had on hand. If you don't have a suitable pilot, you can make one from brass tubing as the prototype pilot was made of tubes. After the changes shown

in the photos and figures, my frame and mechanism looked very much like the On3 C-19 frames that came with my Balboa and Precision Scale Company models, and I was ready for the next step - the boiler. I'll describe how I built it, the rest of the superstructure, and the tender in Part 2 in the next issue.

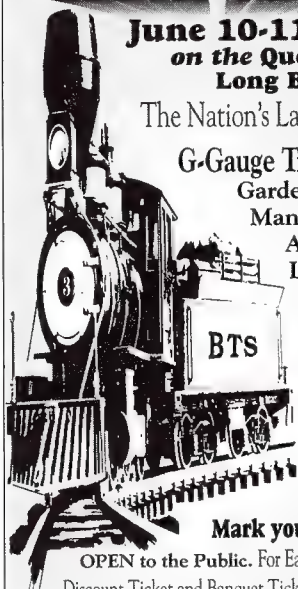
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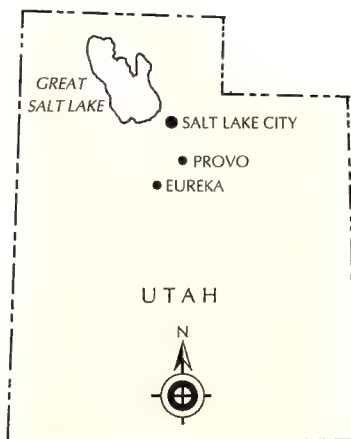
THE EAGLE & BLUE BELL ORE BINS

by Ron Wolters
Photos by the author

INTRODUCTION

Taking home the **GAZETTE** Award and Second Place in Dioramas from the Fourteenth National Narrow Gauge Convention in Denver in 1994 was a real thrill – but researching and building my Sn3 model of the Eagle & Blue Bell ore bins really gave me a lot of enjoyment. I chose this mine complex because I wanted to build something that would get others interested in the Tintic mining area of Central Utah, a spot that seems to be virtually unknown to modelers.

The Tintic mining district was once served by no less than four railroads: the Tintic branch of the standard gauge Denver & Rio Grande Western, the San Pedro, Los Angeles & Salt Lake Railroad, the 2-mile-long, standard gauge New East Tintic Railway, and the 7-mile-long narrow gauge Eureka Hill Railway. The prototype for my ore bin diorama is the Eagle & Blue Bell Mine, near the town of Eureka in the heart of this district.



This view shows the author's diorama as the prototype would have looked if it were viewed from the southwest. Note the cribbing that holds tailings off the spur track. Bins 1 and 2 are behind the trestle work. Bin #3 is on the left.

RESEARCHING THE PROTOTYPE

The prototype Eagle & Blue Bell Mine began production in 1873 as the Wyoming Mine. It later became the Eagle Mine, and eventually became the Eagle & Blue Bell. The layout of the surface buildings in 1923 is shown in Fig. 1. Much of this complex still stood in 1994. The ore house and bins were built sometime before 1916. The bins were remodeled in the 1920s and again in the 1950s.

The preceding information was not easy to find. Researching a prototype that still exists sounds easy, especially if you live close to it. But an operation this large does present some problems. I knew of no plans, so I had to measure the prototype itself. This was a challenge because it was old and poorly maintained. I dared not climb the chutes to take measurements, so for the most part, I used photos. Once I knew one dimension that showed up in a photo, for example, a 2- x 12-foot plank in the ore bin or the spacing between the rungs of a



ladder, I could simply count out multiples of this known measurement to make my plans.

I did measure a part of the prototype ore chutes directly. The mining company had recently pulled down some parts of the chutes. I found the easiest way to make field measurements is to make a rough drawing beforehand and add dimensions at the site.

To obtain more information, my wife, Amy, and I joined local historical societies – they were great sources. Members opened society files to me, lent me books, and helped me collect information and old photos. They also made me aware of the SALT LAKE MINING REVIEW, a periodical that contains many photos of the Eagle & Blue Bell, and other mines. Historical society members also helped me find the 1923 Sanborn Insurance map that I used to draw Fig. 1. There were also other rewards and responsibilities. After we had attended meetings of the Tintic Historical Society for a year, Amy and I were honored to be asked to serve on its board of directors.

I also learned a lot by talking with people familiar with the prototype. Knowing even a few personal stories about a prototype adds a lot to the enjoyment of building a model. Bill Morris, a lifetime resident of, and miner in, the Tintic area was particularly helpful in explaining the workings of the mine. Another miner who

worked in an adjoining mine told me that even when he was 200 feet underground below the railroad grade, he could tell when it was 4:00 a.m. because that was the time the D&RGW train served the siding at the Eagle & Blue Bell. In 1916, when he worked the graveyard shift, the mine was shipping 100 to 200 tons of ore every day.

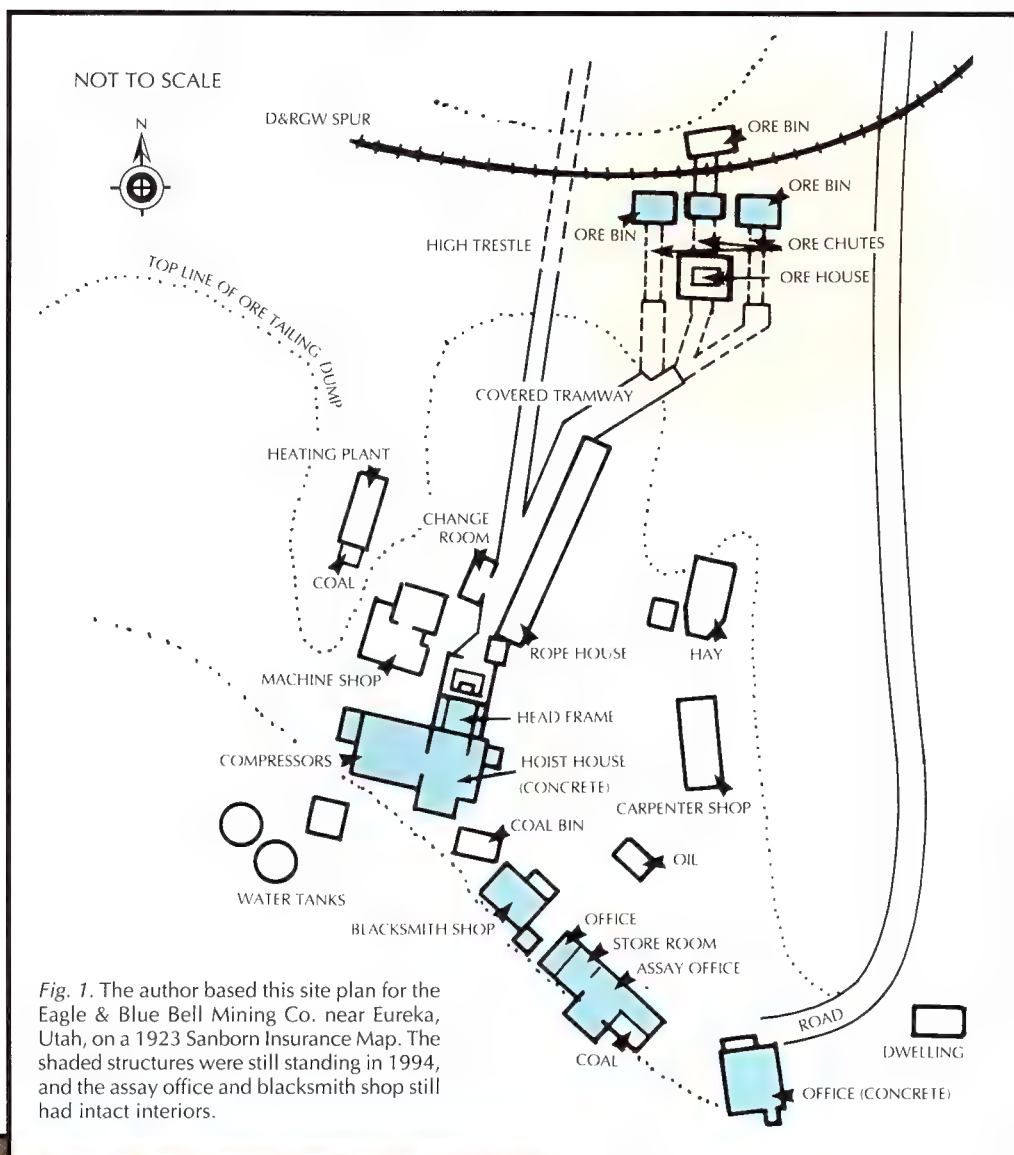
The Eagle & Blue Bell ore house and bins were located at the end of a covered tramway. The standard gauge D&RGW spur track was 85 feet below this tramway. Ore from the Eagle & Blue Bell and the nearby Victoria mines first traversed the covered tramway in ore cars. Then it was delivered to the four ore bins far below by



Opposite: This close-up of bin #2 shows the doors and loading chutes. The bin's roof is corrugated material weathered with Archer Etchant.

Opposite bottom: This view shows the diorama from what would have been the east on the prototype. Note the complicated arrangement of chutes that delivered different grades of ore from the ore house to the ore bins below. The workman on the right is changing a light bulb.

Below: The ore house at the top of the chutes on the Eagle and Blue Bell ore bins.



a complicated arrangement of chutes. The bins have grizzly-like arrays of mine rails bolted vertically across their entrances to break the impact of ore falling 60 or 70 feet down the chutes.

I was perplexed as to why there was a need for so many chutes and ore bins until I talked with Bill Morris. He told me that the four chutes were used to mix different grades of ore to produce even grades for shipment to the smelters. Mixing the grades of ore also saved on freight costs. High grade ore was more expensive to ship than low grade ore, so mixing low and high grade ore was cost effective.

PLANNING THE DIORAMA

It is ironic that I had been wanting to build a model of the Eagle & Blue Bell mine for almost 14 years. When the Fourteenth National Narrow Gauge Convention came along, I was inspired to do it. It was only in the last few days of June that I decided to build the model which left me barely 2

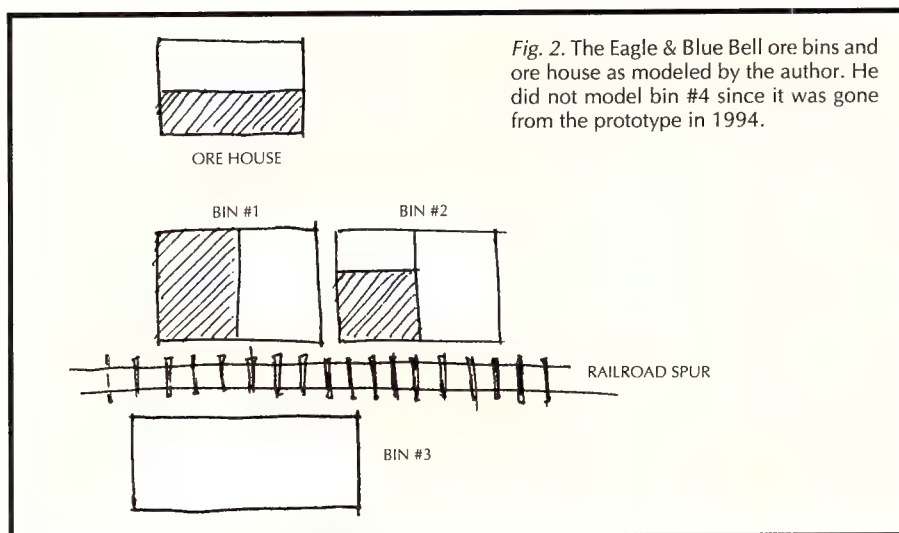


Fig. 2. The Eagle & Blue Bell ore bins and ore house as modeled by the author. He did not model bin #4 since it was gone from the prototype in 1994.

months to get it done. Given the time constraints, I decided to model only the ore house and ore bins. I modeled only three of the four bins because the fourth bin no longer stands, and I could find little information on it. My model depicts the bins before they were remodeled in the 1950s. I did have a moment's hesitation about my prototype choice when I realized that the ore bins were served by a standard gauge D&RGW spur. But my fascination with narrow gauge allowed me to compromise and change this track to narrow gauge on my diorama. Besides, the ore tram on the trestle was certainly narrow gauge: 18 inches.

First, I telephoned all over the country to order the wood and small parts I needed. Then I sat down and made a "plan of attack." I listed every subassembly from mine cars to track work. Next, I made a calendar of days left until the convention. With these two pieces of data, I blocked out what I would get done on each day. As I went about crossing off completed items, I saw gaps in my plan. Twice I had to revise my subassembly calendar. While it may not be practical to build a layout this way, it worked well for my ore bins, and would probably work well for other small projects. Setting goals forces me to "get on with it," and finish models I start.

THE BASE

I selected a section of an 18-inch-diameter cardboard tube of the type used to cast concrete columns as a base for my model. I used such a tube in building my 1/4-inch scale Mojave Desert Mine featured in the January/February 1992 **GAZETTE** (also a **GAZETTE** Award winner). Using the

Part of the prototype Blue Bell & Eagle mine structures remained in 1994. Since there were no prototype plans available, the author used known dimensions in photos such as this to draw up his plans.

cardboard tube allowed me to show both surface and underground workings of the Mojave Desert Mine. This time, the cardboard tube base allowed me to eliminate "dead space" at the rear of my ore bin diorama.

I began by texturing the outside of the tube with some Sculptamold, and painted it with latex paint. One-inch-thick blue insulation foam glued together with Liquid Nails forms the slope and track area. The foam kept the weight of the diorama low, and gaps between pieces were filled with expanding insulation foam from a spray can.

THE ORE BINS

Next, I cast the concrete piers that form the base of the ore bins in a simple mold. I made the mold itself by gluing strip wood to sheet styrene. I wanted my "concrete" piers to look like the prototype piers. They were concrete cast in wood forms, so I added wood grain to the strip wood by

scraping it with an X-acto saw. Then I coated the interior of the mold with Vaseline, and poured in dental plaster. The finished pier castings were colored with Floquil Driftwood stain and weathered with chalks.

The bins started out as boxes that I made from black mat board. I glued scale 2- x 12-inch timbers to these boxes, and framed the outside of the bins with 1- x 12-inch and 8- x 8-inch timbers to represent those on the prototype. The bins were then fixed "atop" their bents and concrete piers.

Next, I double-planked all the walkways around the bins as required by mining laws, and started making the roofs of the bins. These were built up from more black mat board, and covered with "corrugated iron" from Triangle Scale Models. I etched this material with Archer P.C. Etchant. (If you use this material, be sure to work in a well-ventilated area, and wear eye protection.)

The six doors on the three ore bins are all alike, so I just made six identical doors from styrene. I formed door guides from pieces of code 40 rail filed down and soldered together. The prototype doors were raised and lowered by a gear-and-rack system. I made my gear rack from a scale 1-inch strip of HO corrugated roofing material. The gear is a Grandt Line ratchet and pawl - with the pawl cut off. I glued the ratchet to a brass rod, resting in two styrene pillow blocks. Then I added nut-bolt-washer castings, and a Grandt Line Lovested Brake Wheel to "turn" the ratchet.

I made the loading chutes that deliver ore from the bins to the ore cars from styrene. Their sides and floors, as well as their corner angles, are styrene. Each chute is hinged and can be raised and lowered by a "rope" that goes up over a pulley wheel.

I added cribbing to two of the bins after they were glued in place on the diorama base. Then I sifted dirt collected at the pro-



totype over the structure and its base. When I was satisfied with the amount of dirt, I fixed it in place with diluted white glue.

THE ORE HOUSE, TRESTLES, AND CHUTES

I framed the walls of the ore house with scale 2- x 4-inch and 1- x 12-inch boards. Then I covered this frame with "corrugated iron."

I made the trestles that hold up the ore house and chutes from 5- x 8-inch uprights and 8- x 8-inch cross beams. Each bent was built in place beginning at the top. Once the bents and beams were in place, I glued down 3- x 6-inch joists across the top of the bents on 2-foot centers to form the bases of the top decks. Then 3- x 12-inch planking was placed on top of this.

I made the chute assemblies after the bins and trestles were in place. Scale 8 x 8 beams span the distance from the ore house to bin #1. They are braced with 3 x 6's on 2-foot centers. The chute bottoms and sides are 2 x 12's laid right on the cross braces. I lined them with "sheet metal" made from random lengths of styrene glued in place. Braces made from 2 x 4's were glued to the sides matching every other upright. The other chutes were made in a similar way to this one except for the chutes

to bin #2. Those two chutes did not have complete walls and were modeled accordingly. The sheet metal that enclosed these chutes was modeled from sheet styrene, with styrene angles over the seams on top. Black and rust color paint followed by chalk gave the look of old metal to this styrene.

THE SPUR TRACK, MINE TRACK, AND TRAM CARS

I laid my 3-foot gauge spur with code 70 rail. A guard rail was placed on the inside of the track towards the hill. As on the prototype, both sides of the track under the high trestle required cribbing to keep mine tailings off the track.

I laid the 18-inch gauge tram track with code 40 rail. However, I could find no commercial tram cars correct for 1923, so I made my own from styrene and brass.

LIGHTING, FIGURES, AND CLUTTER

The gooseneck lamps are 1.5 volt lamps mounted in Campbell lamp shades. One wire was soldered to the pieces of code 40 rail that forms the lamp brackets; the other wire simulates the conduit. The figures are from a Railmaster Exports set of workmen. One of the men is changing a

light bulb; the others were given jobs that seemed to fit their positions.

The clutter in the tailings pile is an assortment of wood scraps left over from my building efforts, and bits of plastic parts from my scrap box. These include old gears, parts from an SS Ltd. side-dump ore car, wooden wire spools and a wooden wheelbarrow. I made my own 55-gallon oil drums by forming shim brass over an X-acto knife handle.

The platforms were cluttered with an assortment of bits of chain, tools and blocks of wood. I built a small workbench under the eaves on the front of the ore house complete with a vise, and a can of nuts and bolts.

I really enjoyed building my model. I want to thank my good friends at the Tintic Historical Society. They do their best to keep up with my many questions about the area. And Amy deserves a special thanks here. She shows enormous patience regarding my hobby, and spends countless hours hiking and mountain biking with me to explore difficult prototype locations.

I hope this brief introduction to the Tintic District will spur modelers and rail historians to be more interested in this part of Utah. As for myself, I plan more models, and more articles based on this area.



A SCENE FROM "THE BACKWOODS RAILROAD" BY ROGER RUSSELL,
WINNER OF 5 NARROW GAUGE CONVENTION AWARDS INCLUDING BEST OF SHOW IN DENVER 1994

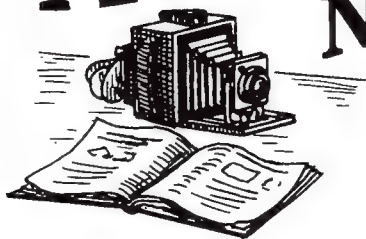
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The MODELMAKERS NOTEBOOK



by Al Armitage
Photo by the author

A Standard Gauge Disconnected Log Truck

The logging truck drawn here is based on a truck shown in the photo and now on display at Fort Humboldt State Park in Eureka, California. Trucks like this had different names in different parts of the country: "bobbies," "buggies," or more commonly, "disconnects." The latter was an accurate description because the trucks were often not fastened together, but just relied on the weight of a load of logs to hold them together.

Because of the very large logs found in the forests of the western U.S., logging disconnects were more common there than in the East. The huge western logs were so big that a pair of trucks usually

carried a single log. Often the trucks would be 50 feet apart or more, with nothing but the log in between.

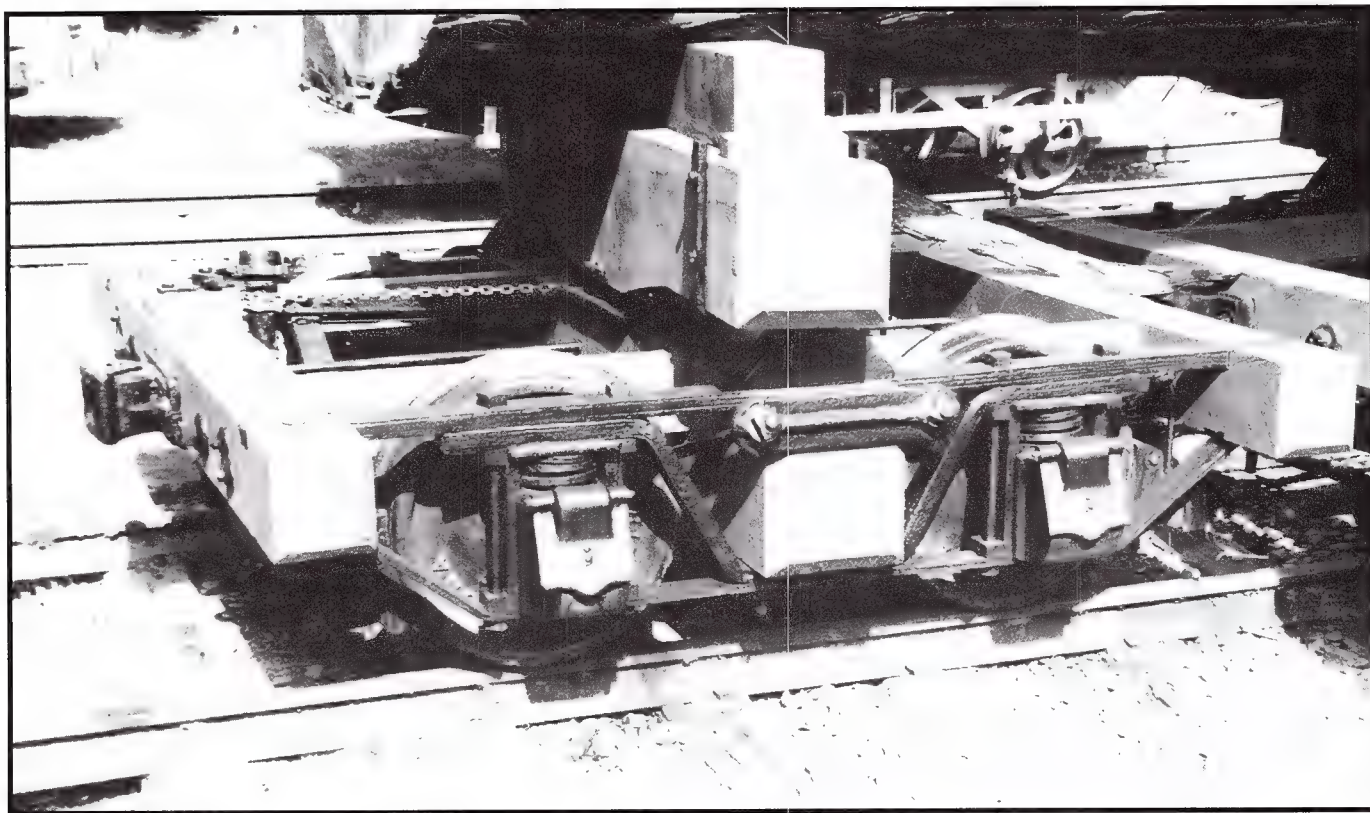
These trucks were popular with loggers. A pair of disconnects with one or more logs on board made a logging car flexible enough to ride on rough track. And since the logs themselves made up the body of the car, the trucks were infinitely adjustable to haul long or short logs.

Several companies manufactured "disconnects," either ready-to-run or as "iron-work kits." The buyer of one of these kits had to cut the needed timbers and assemble the trucks. Early wooden versions of disconnects used link and pin couplers.

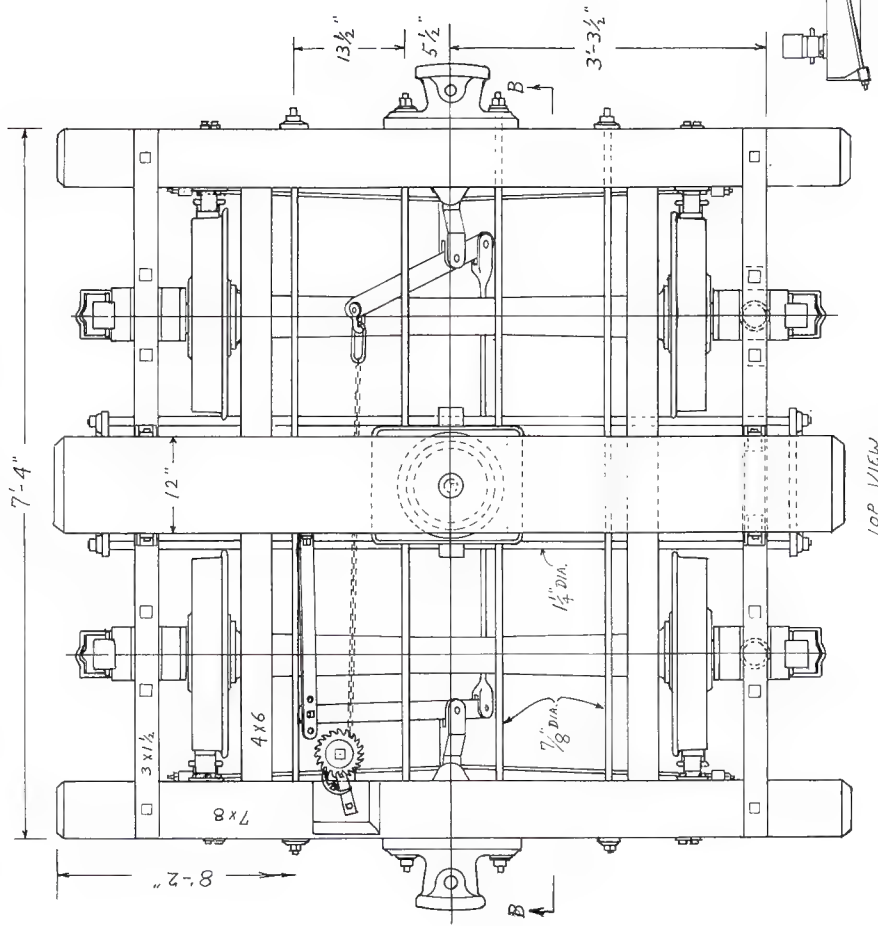
The later all-steel trucks used knuckle couplers. Each truck had hand brakes on the "B end" that operated outside-hung brake beams. If the locomotive couldn't hold the train on a downgrade, a brakeman would run alongside the train tightening the brakes.

Next issue I'll show a 3-foot gauge version of a disconnect.

AL — o

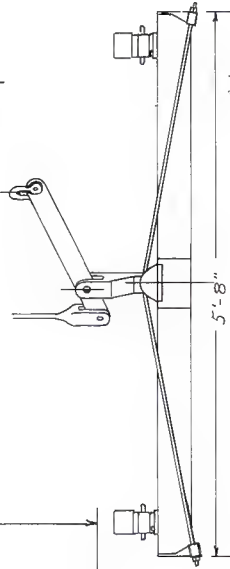


A STANDARD GAUGE DISCONNECTED LOG TRUCK



TOP VIEW

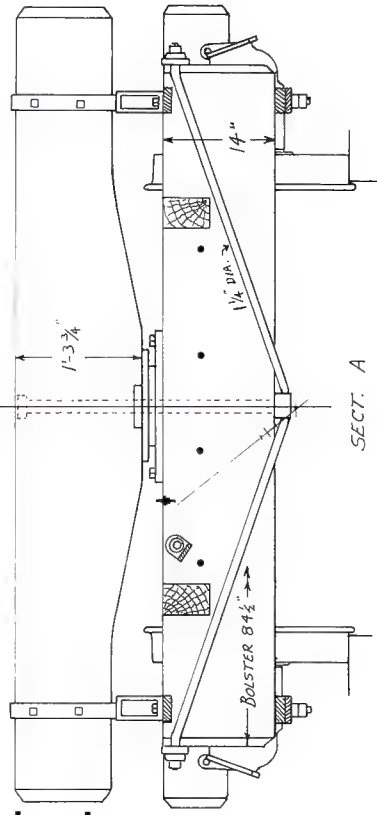
BRAKE BEAM
(TOP VIEW)



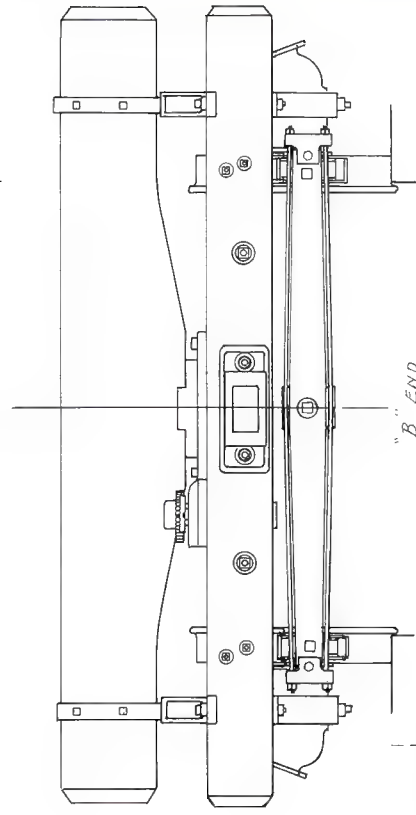
A' END

5'-8"

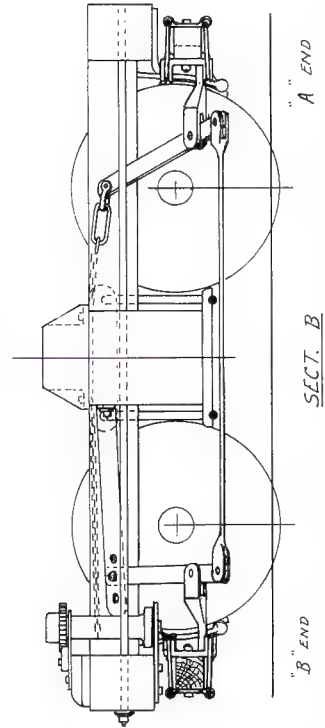
BRAKE BEAM
(TOP VIEW)



SECT. A



"B" END



SECT. B

"B" END

"A" END

SCALE: 1/2 INCH = 1 FOOT
DRAWN BY AL ARMITAGE

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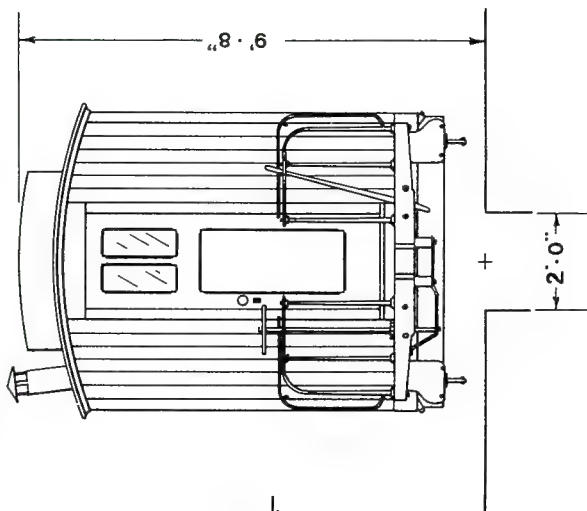
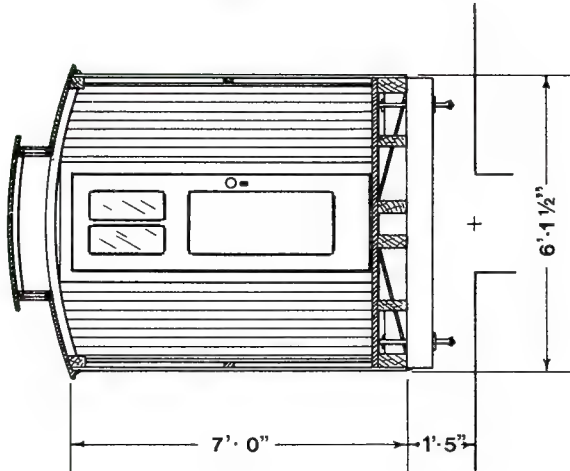
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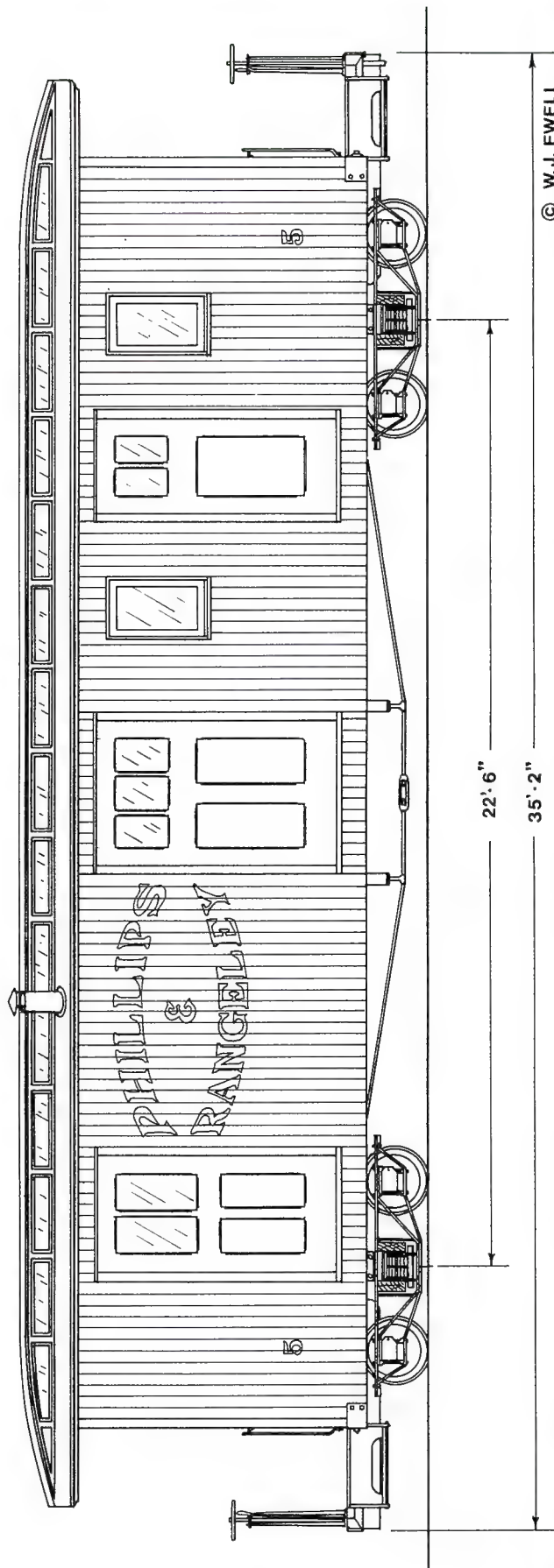
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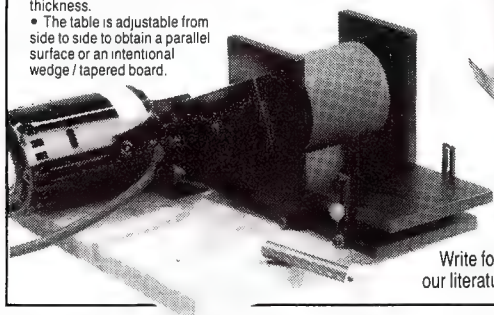
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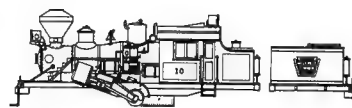
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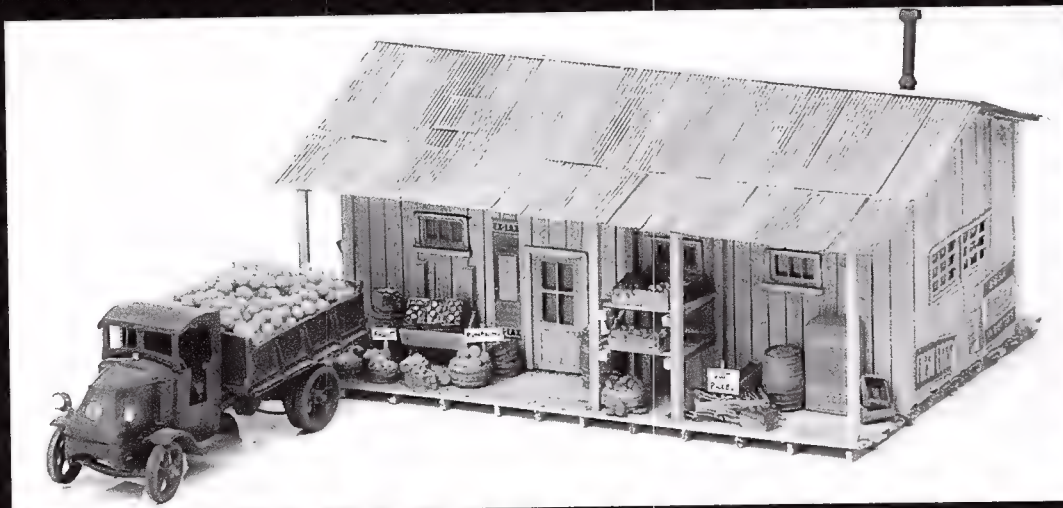
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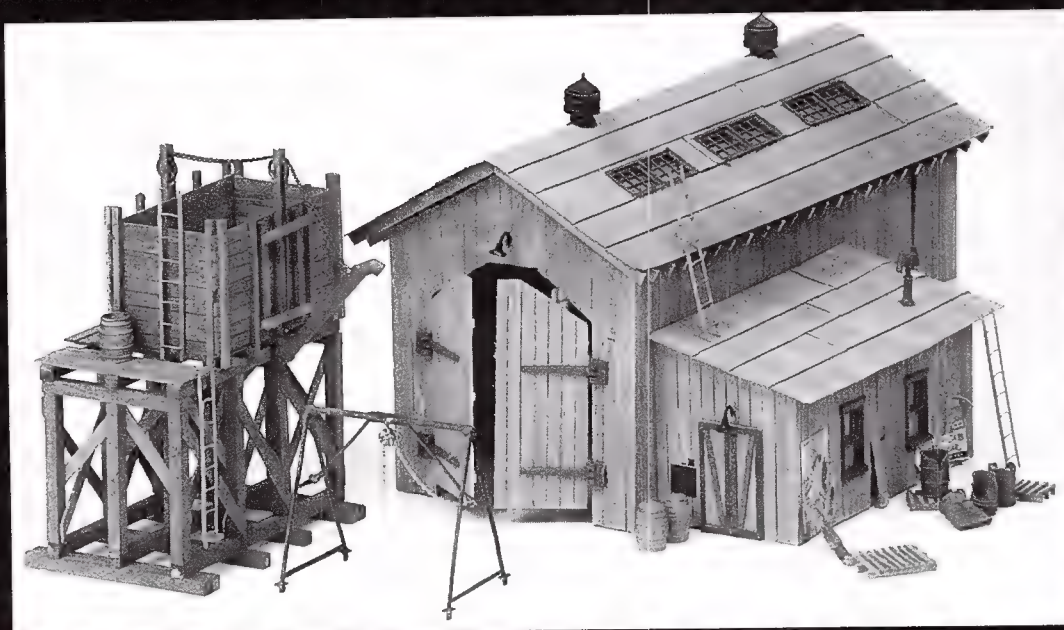
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I described my two-level On3/HO Ironhead Timber Company layout in the March/April 1993 **GAZETTE**. Briefly, the ITC represents a "chunk" of the Pacific Northwest displaced to South Texas. Northwestern logging occurred in some of the most beautiful scenery in the world, country that not only had trees for logging, but rugged cliffs, rocks, dense ground cover and heavy underbrush.

In this article I will explain how I made my ground cover and underbrush, largely from natural materials. I hope my methods will help you landscape your layout or enhance the ground cover currently on your own model "empire."

There are many ways to make realistic looking ground cover, and I'll describe only a few here. I make no claim to have originated the techniques that follow. I picked several up at clinics, some from fellow modelers, and a few from my experiments. I do want to emphasize that before I started on my ground cover, I did some research, gathered colored photos, made notes, and took a "field trip" to the area I planned to model.

Before you begin applying ground cover, you will need to have a layout that has a good sound plaster base with cliffs, rocks, streams, and so forth, molded in

Ground Cover

by Bob Clarke
Photos by the author



This log loading scene on the author's On3 layout shows how effective natural ground cover can be on a model railroad. Much of the material is sycamore tree bark ground up in a blender.



place. There have been numerous articles in the model press on that aspect of layout building, so if you are not sure about what to do to get a good foundation for your ground cover, check them out.

When my plaster shell of hills, mountains and valleys, and rock formations was complete, I began gathering materials for my ground cover. First was some latex paint – my local dealer graciously sold me a can of brownish gray (at a substantial saving) that he had mixed from mismatched and wrong color paints. Second was the real dirt – I selected it carefully, avoiding clay based soil, and soil with metal particles. Dirt with a clay base may crack when the paint dries. Dirt with metal particles may foul a locomotive or turnout mechanism, so test for metal particles with a magnet.

I chose some decomposed granite and sandy loam, and was ready to apply my first layer of ground cover. I coated the areas of plaster needing dirt cover with a thick coat of the brownish gray latex paint. While this paint was still wet, I sprinkled on a generous layer of real dirt, and let the mixture dry overnight. The next day, I brushed up dirt that hadn't stuck to the paint and stored it for later use.

I did use some commercial products in making my ground cover and underbrush.



However, I often need more variety in texture and color than is commercially available. Basically, I just like to use mother nature's materials. Some natural materials can be used with little alteration. I make lily pads from dried clover leaves from my garden. I detach the stems and set the clover leaves on cast resin "water" not yet fully cured (approximately one hour after it was poured).

Other natural materials need more preparation. I use a common household blender to grind much of my ground cover. Low speed yields bulky large pieces; high speed makes a nice fine material. You should buy a blender just for this purpose – martinis taste terrible when blended with ground leaves. Also, be careful. Do not put your fingers or stirrers like spoons or knives inside the blender – use something soft like a soda straw to poke and move the materials in the blender around.

I grind all kinds of natural materials in my blender: tree leaves, pride of Madeira stalks, dried weeds, tree bark, garden mulch, and much more. (Yes, I've ruined my share of blenders with some of these materials.) After "blending," I screen most materials into a couple of different sizes, and keep those too large for ground cover to make shrubs for the underbrush.

I also grind some not-so-natural materials in my blender. The kind of foam rubber found in automobile seats and pillows works well for ground cover. I put a chunk in the blender, add water, put the lid on, and grind. When the ground foam is dry, I screen it into piles of two or three different sizes. Then I use appropriate colors of clothing dye to produce foam of the hues I want.

With boxes and bottles of various colors, sizes and textures of ground cover at

hand, I begin to spread them over the latex paint/dirt layer. In spreading the ground cover from my blender, I make sure the different materials blend and are logically placed. For example, I would use greens in valleys where water would accumulate, browns and beiges under trees or in bare arid areas. It is important to avoid a check-board appearance.

When I have a small area landscaped to my satisfaction, I saturate it with "wet water" (water with a drop or two of liquid detergent added). You need to use quite a

lot of water so it will penetrate through the dirt and paint right to the plaster. The deeper the moisture penetrates, the thicker the ground cover crust will be. And a thick crust is desirable – a thin crust can easily be broken.

Next, I saturate the wet ground cover materials with white glue and let it sink in as far as it can. Sometimes I use glue straight from the container, other times I dilute it (three parts water to one part glue). Allow this ground cover to dry completely. When it is dry I observe it for a few days,



Above: The author's two-speed blender. The dried rosebush leaves have been ground into fine and coarse sizes with fast and slow speeds, respectively.



Left: Ground-up pride of Madeira stalks make beautiful gray, weathered-looking ground cover.





and change anything I don't feel good about. Changes are still easy to make at this stage.

Now comes even more fun. When adding details, you can really "get into it." This is my favorite part: putting on the details, and adding more ground cover to blend them into the scene.

My "logs" are cedar twigs from the Pacific Northwest. My "stumps" are lilac twigs. I age them with dark and light gray washes. Then I spray them with inexpensive hair spray and roll each through a pile of ground moss while the spray is still wet. The material that sticks represents scale moss and deterioration. This works equally well on the roofs of buildings, trestles, and other wooden surfaces.

Next, I assemble my detailing ensemble of logs, stumps, rocks, old boards, rusted tin, railroad ties, corrugated iron, and any other materials I can find. Then I wet the area where they are to go again, and place them logically. Starting with the logs and stumps, I add old boards followed by scraps of rusty iron, then grass and small weeds

This C.H.B. Dolbeer donkey is dragging in a log. An abundance of step moss (*Hyloconium splendens*), ground-up leaves and dried twigs bring life to this scene.



made from ground foam. The grass and weeds are placed around the logs, stumps and junk so they look as if they are growing there. I anchor them in place with wet water and dilute white glue.

My Ironhead Timber Company has very dense weeds, tall grasses, and heavy underbrush. I represent this plant life with several kinds of mosses. One, "step moss," *Hyloconium splendens*, is found in the Pacific Northwest. But I do have to be careful – this part of the job can be so much fun that before I know it, moss has often covered many of the details I just installed.

Sometimes I have to "prune" it back to see my old boards and rusty pieces of iron. If your layout is becoming too overgrown, simply reduce the amount of moss in the underbrush.

I lay out dirt roads using a vehicle to mark out the tire tread widths. Then I apply very light dirt on the tire tread paths, moisten it with wet water and liberally apply diluted white glue. While the area is wet, I plant small weeds, an occasional board or stick, small stones, and so forth, down the center between the tire tread paths, and along the outside of the tread paths. A light sprinkling of grass material (I like to use fine ground foam for greens and ground dead leaves for dried or brownish areas) completes the road covering.

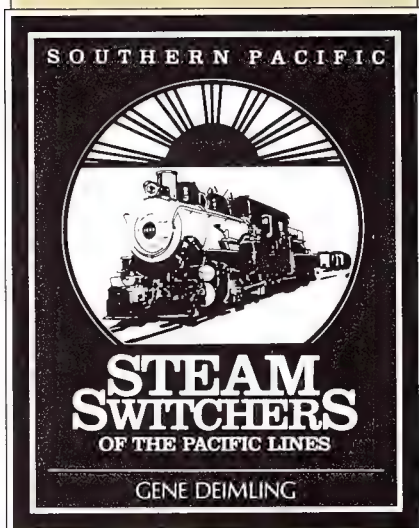
Experiment a little – you may discover that using natural ground cover sparks "life" into your scenery. If you don't like any of your natural ground-up materials, you can always use them in the garden as mulch.

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Modeling the
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by Harry W. Brunk

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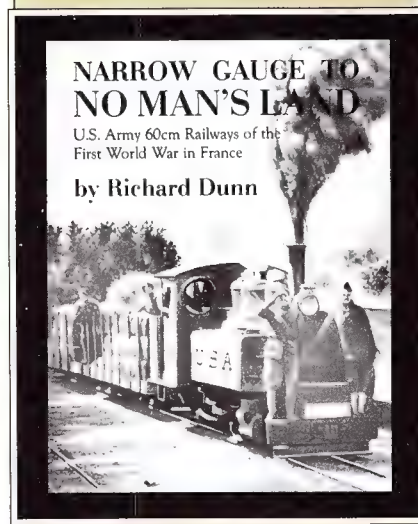
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COLORADO SHAYS

Part 2: Shays of the Silverton, the Stone Mountain & Quarry Co., the Noland Land & Transfer Co., and the Little Book Cliff (Book Cliff) Lines

by Dan Abbott

This is the second in my series of articles about the Shay locomotives used in Colorado. In Part 1 in the March/April issue, I briefly described the development of the Shay and some of its characteristics, and listed the Shays to be described in my series. I also discussed the 2-foot gauge Shay locomotives used on the Gilpin Tramway. In this issue I will continue to describe the Shays listed in Part 1 in chronological order by the date each company's first Shay was built. Thus I will start with the Silverton Shay, c.n. 269, and briefly discuss its later work on the Rio Grande Southern's Blackhawk-Enterprise branch. Next will be

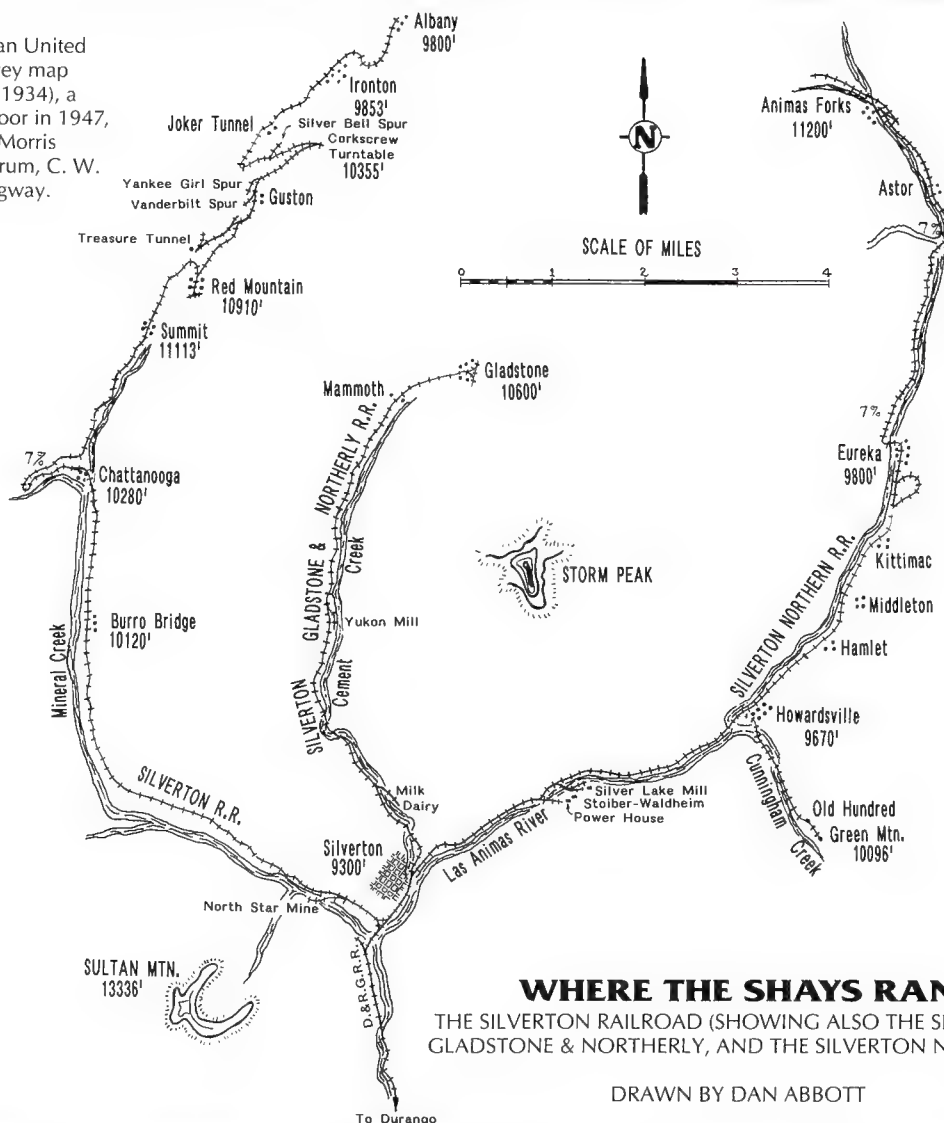
c.n. 319 received in December 1890 by the Stone Mountain Railroad & Quarry Co. The Stone Mountain was later bought by the Noland Land & Transfer Co., which bought a second Shay. Then I skip ahead in the chronology to c.n. 1531 that went to the NL&T in 1905. Then I get back to chronological order with c.n. 361 received by the Little Book Cliff Railway in 1891. But since the Little Book Cliff later became the Book Cliff Railroad, and bought another Shay (c.n. 2145 in 1909), I jump ahead in the chronology again and complete the tale of the Book Cliff Shays in this installment.

THE SILVERTON RAILROAD SHAY

The 3-foot gauge Silverton Railroad possessed steep grades and sharp curves. The track climbed from 9300 feet at Silverton to 11,113 feet at the summit, then dropped to 9800 feet at Albany. My map of the Silverton also shows its sister roads, the 3-foot gauge Silverton Gladstone & Northerly, and Silverton Northern.

The Silverton's only Shay, #269, GUSTON, was shipped from Lima as c.n. 269 on April 19, 1890. GUSTON was a two-truck (Class 32-2) Shay with 29½-inch

This map is based on an United States Geological Survey map dated 1902 (reprinted 1934), a map drawn by M.C. Poor in 1947, and information from Morris Abbott, Josie Moore Crum, C. W. Gibbs, and Arthur Ridgway.

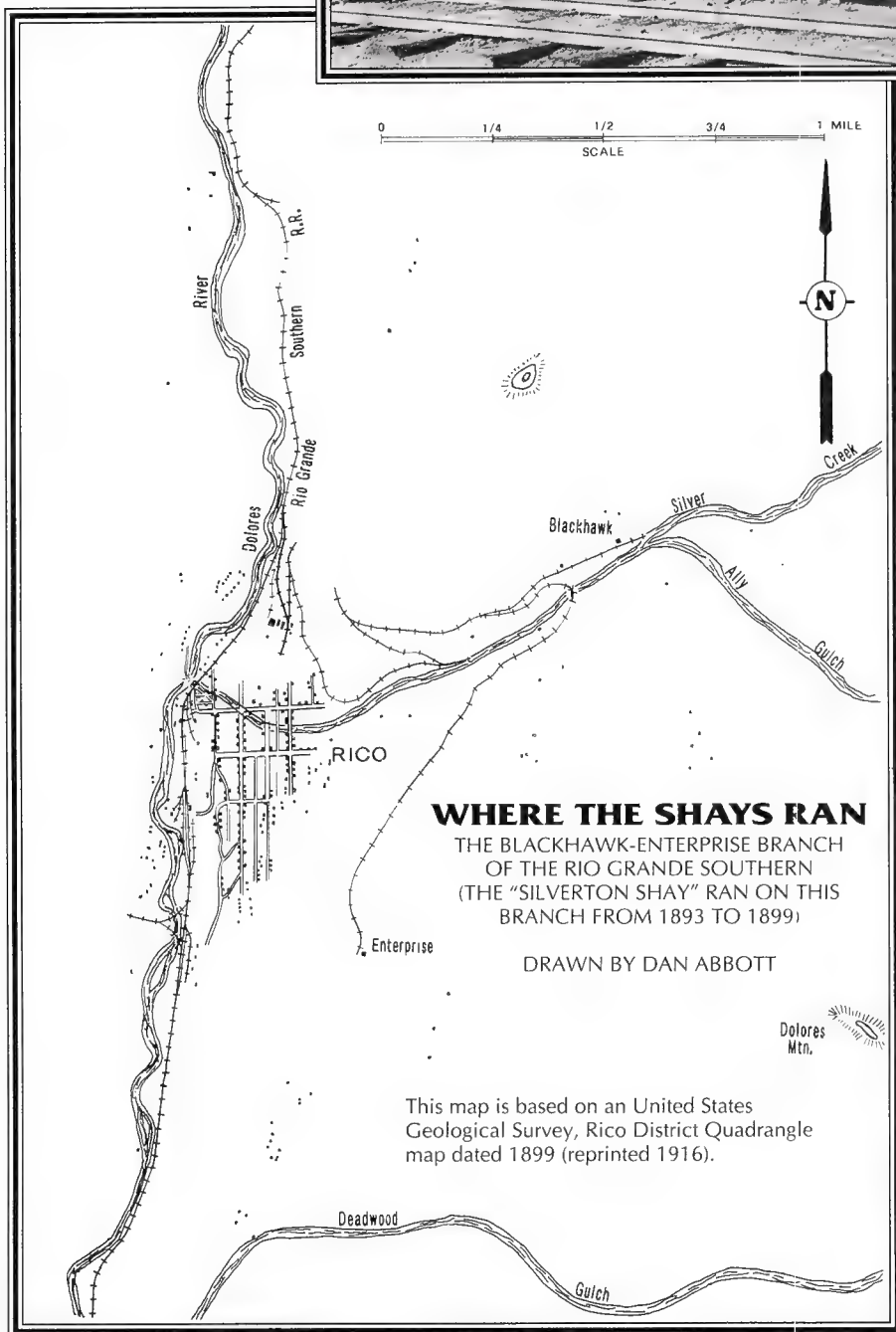
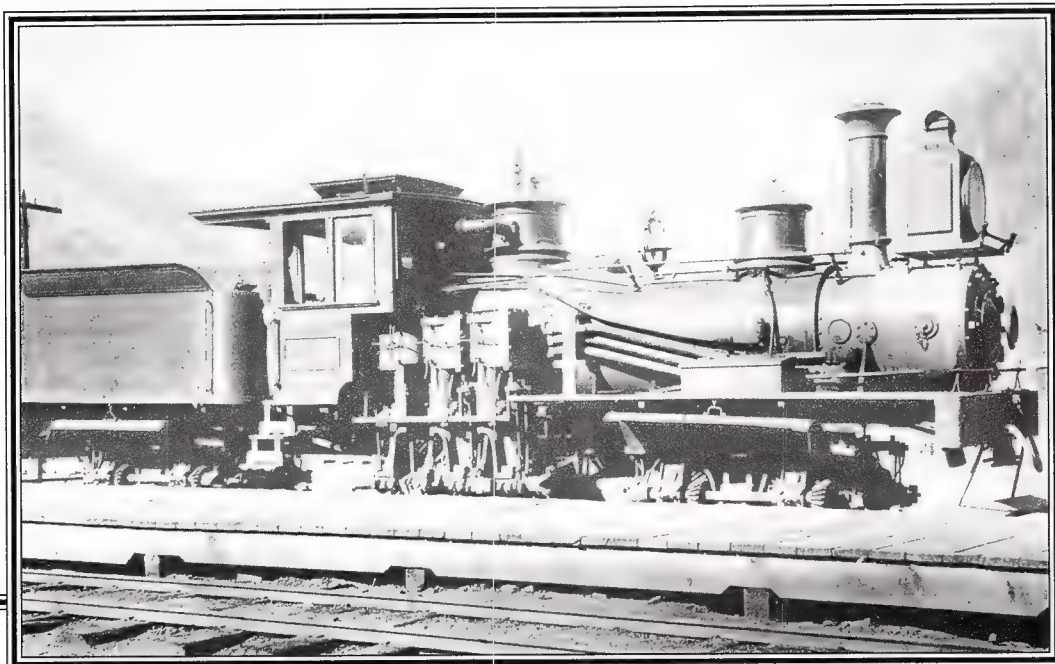


WHERE THE SHAYS RAN

THE SILVERTON RAILROAD (SHOWING ALSO THE SILVERTON GLADSTONE & NORTHERLY, AND THE SILVERTON NORTHERN

DRAWN BY DAN ABBOTT

GUSTON, the Silverton Railroad's Shay is shown here in November 1892 at the Denver & Rio Grande's Silverton depot. The locomotive was waiting to be transferred to the Rio Grande Southern where she was used on the Blackhawk-Enterprise branch above Rico, Colorado. Photo, collection of the Colorado Railroad Museum.



drivers and three 10- x 12-inch cylinders. The locomotive had a straight wagon-top boiler that was 42 inches in diameter and contained 127, 9-foot-long 2-inch diameter flues. The 55- x 38 $\frac{1}{4}$ -inch firebox provided heat to develop 180 pounds of steam pressure. With a working order weight of 66,000 pounds, GUSTON generated 16,850 pounds of tractive effort. The tank held 1740 gallons of water with 2 tons of coal in its coal space.

In 1893, the Silverton traded GUSTON to the Rio Grande Southern, where the locomotive became the RGS's second #34. (The RGS's first #34, a 2-8-0, went to the Silverton.) The Shay was used on the 5 percent grades of the RGS's Black Hawk Enterprise branch, high above the town of Rico, Colorado.

In 1899 the RGS sold GUSTON to the Siskiwit & Iron River Railroad in Ashland, Wisconsin. That line later sold the Shay to Thompson Brothers Lumber Co. in Doucette, Texas, which in turn, sold the locomotive to Fidelity Lumber Co. - also in Doucette. GUSTON was then sold to the Turkey Creek Lumber Co. located in Waynesboro, Mississippi, and finally to the Stark & Oldham Bros. Lumber Co., also in Waynesboro in 1928.

THE STONE MOUNTAIN RAILROAD & QUARRY SHAY, AND THE NOLAND LAND & TRANSFER CO. SHAYS

The standard gauge Stone Mountain Railroad & Quarry Co. was incorporated in 1890. The company built 4 miles of standard gauge track from the end of the Chicago, Burlington & Quincy spur east of Lyons, Colorado, to red sandstone quarries above Lyons. The Stone Mountain hauled many tons of red limestone from the quar-



This is the only known photo of the standard gauge Stone Mountain Railroad & Quarry Co. Shay. This photo was taken above Lyons, Colorado, somewhere on the meandering tracks that served red sandstone quarries there. Photo, collection of the Colorado Railroad Museum.

ries until 1895, when the line was sold to the Noland Land & Transfer Co. Noland continued to haul the red sandstone until 1915 when World War I and a decline in popularity of this building material caused the company to close.

Stone Mountain Shay #1 was shipped from Lima a.s.n. 319 on December 17, 1890. Number 1 was a two-truck (Class 28-2) Shay with 29½-inch diameter drivers and three 10- x 11-inch cylinders. With a working weight of about 61,500 pounds, this locomotive generated 15,135 pounds of tractive effort. Number 1 held 1038 gallons of water and 1¾ tons of coal. The 40-inch-diameter boiler contained 96, 9-foot-long flues; the firebox was 45¾ x 36¾ inches. Steam pressure was 160 pounds.

The Noland Land & Transfer Co. re-lettered #1 after purchasing the Stone Mountain line, but kept the same number. Number 1 was sold to the Allen Coal Co. in late 1915.

In July 1905, the Noland Land & Transfer Co. took delivery of #2, c.n. #1531, a two-truck (Class 45-2) Shay with 32-inch diameter drivers and three 11- x 12-inch cylinders. Number 2 was substantially larger than #1 with a working weight of 87,000 pounds, and tractive effort of 20,300 pounds. Number 2 held 1750 gallons of water and 3¼ tons of coal. The 44-inch diameter boiler generated 180 pounds of steam pressure, and contained 133, 9-foot-long flue tubes. The firebox was 72½ x 40½ inches.

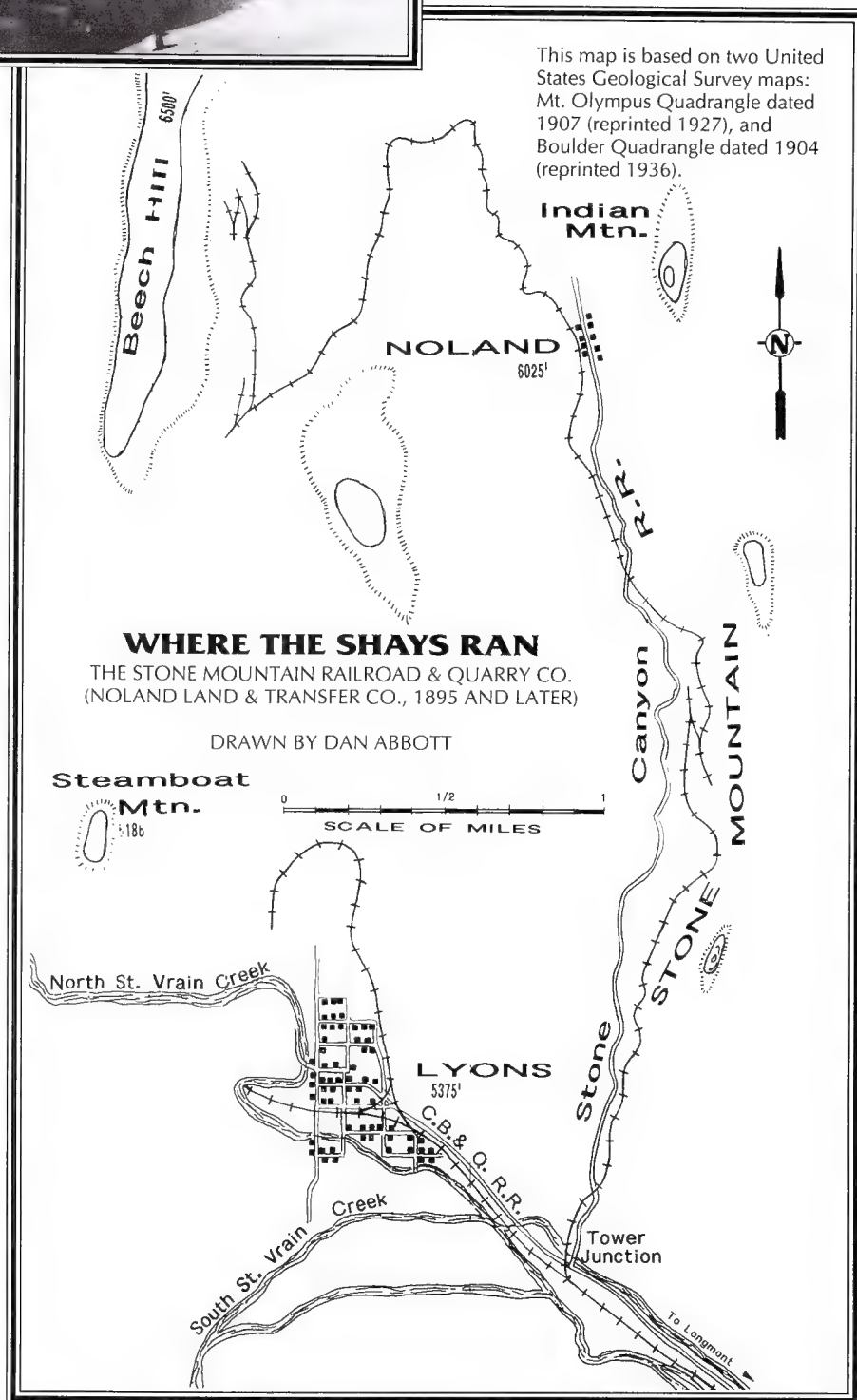
Both #1 and #2 were sold to the Allen Coal Co. in late 1915. In 1916, this company built several miles of steep winding track westward from Oak Creek on the Denver & Salt Lake Railroad to a mine at Coal View, Colorado (map not shown). The Allen Coal Co. only operated for 2 years under that name, becoming the Pinnacle Coal Co. in 1918.

Eight years later, the company changed its name to the Routt Pinnacle Coal Co. The RPC Co. continued coal mining at Coal View until 1934, using both of the Shays that once belonged to the Noland Land & Transfer Co. Eventually, both locomotives were dismantled for scrap.

THE LITTLE BOOK CLIFF RAILWAY (BOOK CLIFF RAILROAD) SHAYS

The 3-foot gauge Little Book Cliff Railway was incorporated in 1889, and hauled loads of coal to Grand Junction, Colorado,

This map is based on two United States Geological Survey maps: Mt. Olympus Quadrangle dated 1907 (reprinted 1927), and Boulder Quadrangle dated 1904 (reprinted 1936).





Sometime between 1905 and 1915, Noland Land & Transfer Co. #2 waits at Tower Junction for the Chicago Burlington & Quincy's local freight to Lyon. Photo, collection of the Colorado Railroad Museum.

from an outcropping of coal in the Book Cliff Mountains 12 miles north of town. The unusual name of these mountains comes from geological formations that look like a row of books with partially opened pages. The Little Book Cliff Railway was reorganized as the Book Cliff Railroad in 1899, and continued to haul coal until 1923, when mining was discontinued. Two years later the tracks were removed.

Little Book Cliff #2, ETTA, a two-truck Shay, was shipped from Lima as c.n. 361 (Class 28-2), on July 22, 1891. The locomotive's drivers were 29½ inches in diameter, and she had three 10- x 11-inch cylinders. Loaded with 1400 gallons of water, and 1¾ tons of coal, the locomotive's working weight was 61,500 pounds. ETTA generated 15,135 pounds of tractive effort, and had a 40-inch-diameter straight wagon-top boiler with 160 pounds of steam pressure. This boiler contained 96, 2-inch-diameter, 9-foot-long flues. The firebox was 54¾ x 36¾ inches.

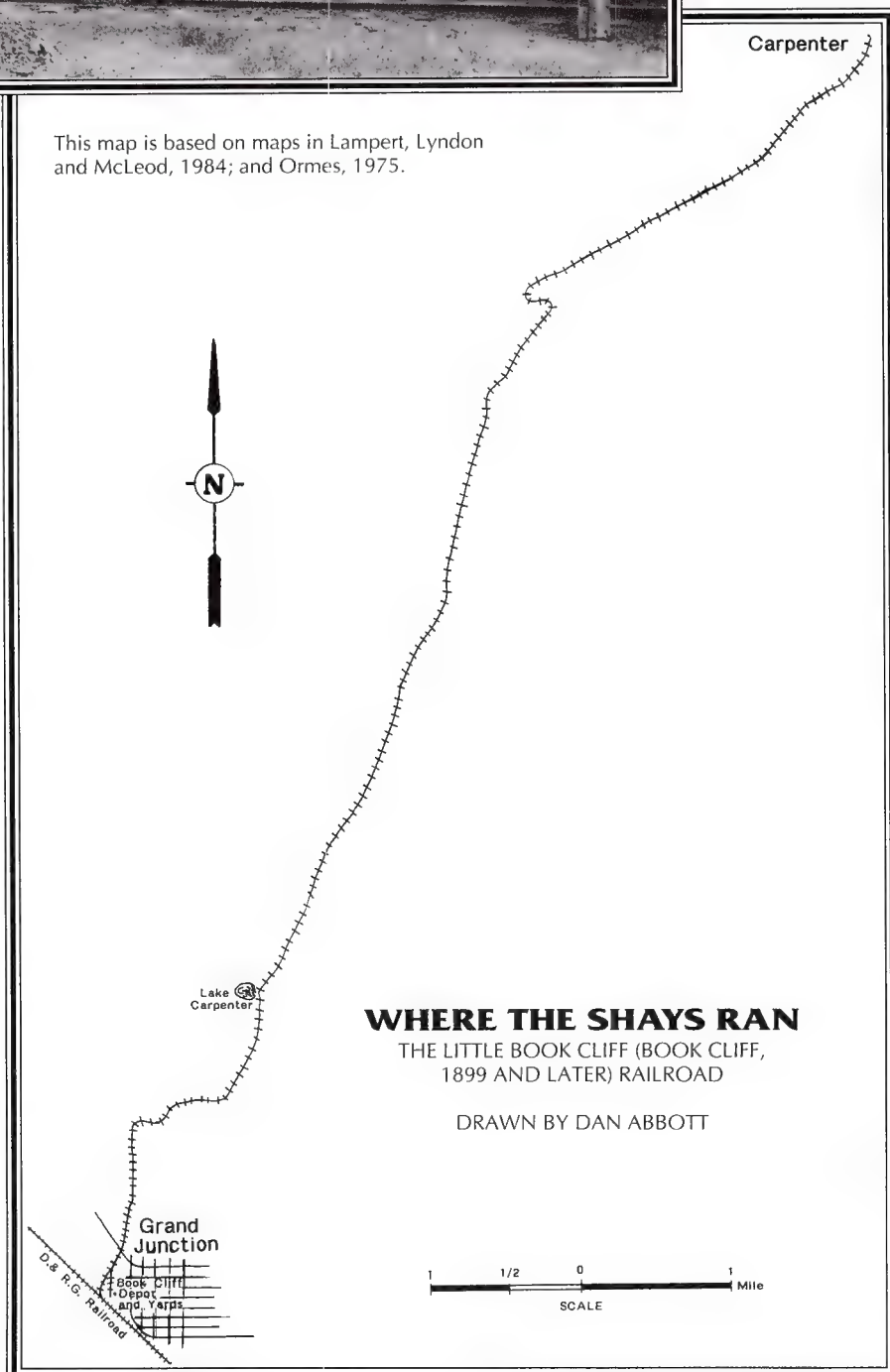
On March 11, 1909, Book Cliff Railroad #4 was shipped from Lima. Number 4 was c.n. 2145 (Class 36-2), and was substantially smaller than #2. This Shay had 28-inch-diameter drivers, and three 10- x 10-inch cylinders. At a working weight of 74,000 pounds, this locomotive generated 14,850 pounds of tractive effort.

ETTA, Little Book Cliff #2, (Book Cliff #2) was sold to the Denver Metal & Machine Co., a scrap dealer, in 1925 and dismantled for scrap. Book Cliff #4 was sold to the same scrap dealer in 1926, and scrapped.

In Part 1, the author requested additional information on Colorado Shays to help him complete his series. He recently moved and his new address is:

Dan Abbott, 13805 W. Seventh Ave., Golden, CO 80401. 303/274-5807.

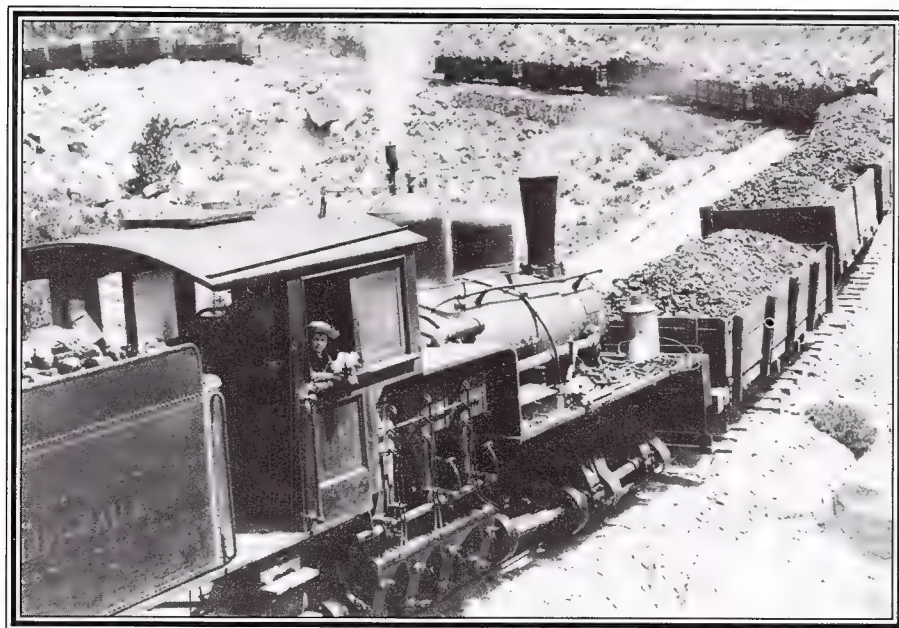
This map is based on maps in Lampert, Lyndon and McLeod, 1984; and Ormes, 1975.





Left: ETTA, the 3-foot gauge Little Book Cliff Railway's #2 is shown here in the Grand Junction, Colorado, yard. Photo, collection of the Colorado Railroad Museum.

Below: The 3-foot gauge Book Cliff Railroad's Shay #4 with a ten-car train near the Carpenter Mine. Photo, collection of the Colorado Railroad Museum.



For further reading:

Crum, Josie Moore. *The Rio Grande Southern Railroad*. 1961. Hamilton Press, Durango, Colorado.

Ferrell, Mallory Hope. *Silver San Juan – the Rio Grande Southern*. 1973. Pruett Publishing Co., Boulder Colorado.

Lampert, Lyndon J. and Robert W. McLeod. *Little Book Cliff Railway – the Life and Times of a Colorado Narrow Gauge*. 1984. Pruett Publishing Co., Boulder Colorado.

LeMassena, Robert A. *Colorado's Mountain Railroads*. 1984. Sundance Publications, Denver, Colorado.

Ormes, Robert. *Tracking Ghost Railroads in Colorado*. 1975. Century One Press, Colorado Springs, Colorado.

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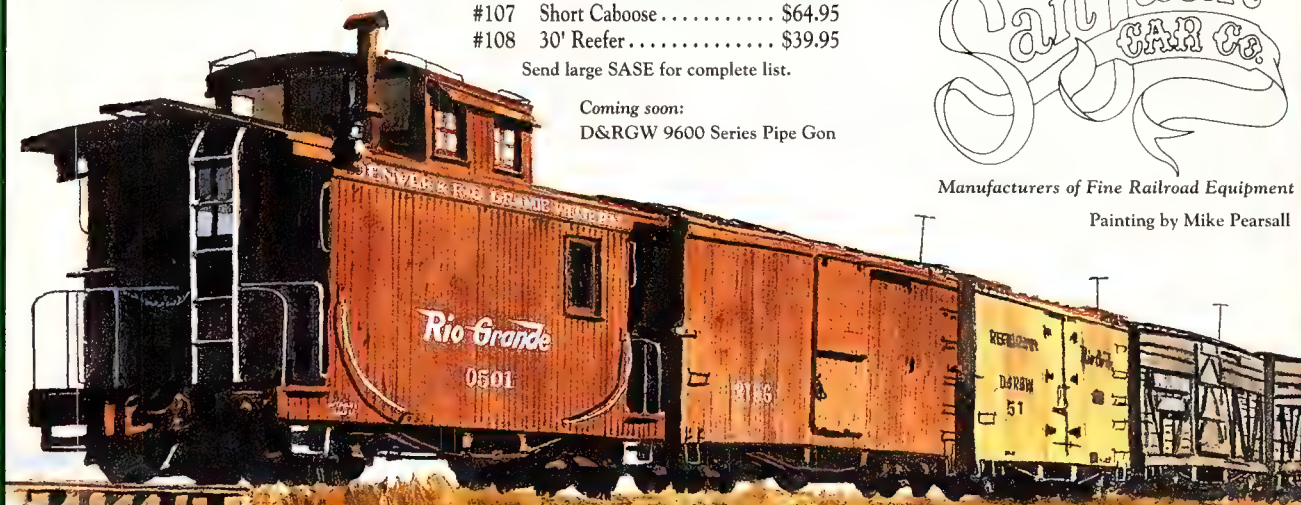
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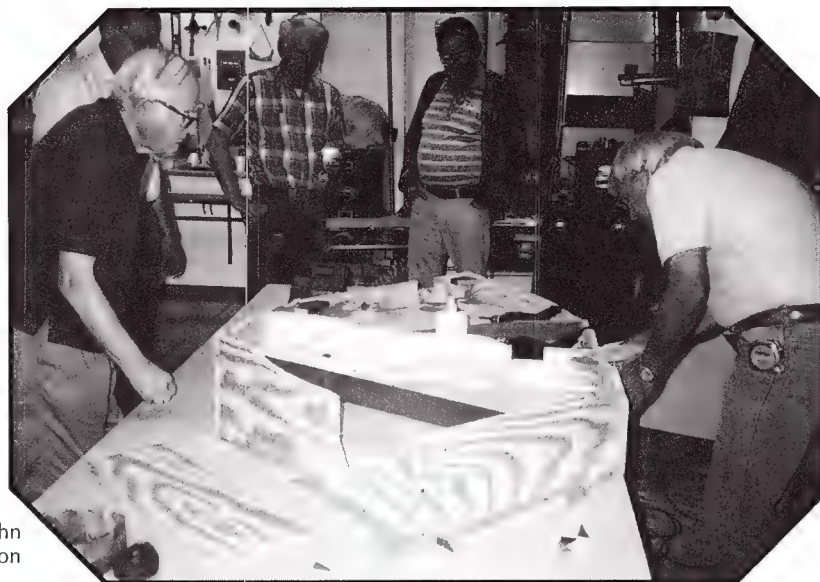


The Town of Mustang An On3 "Corner" Module for the Nitty Gritty Narrow Gaugers

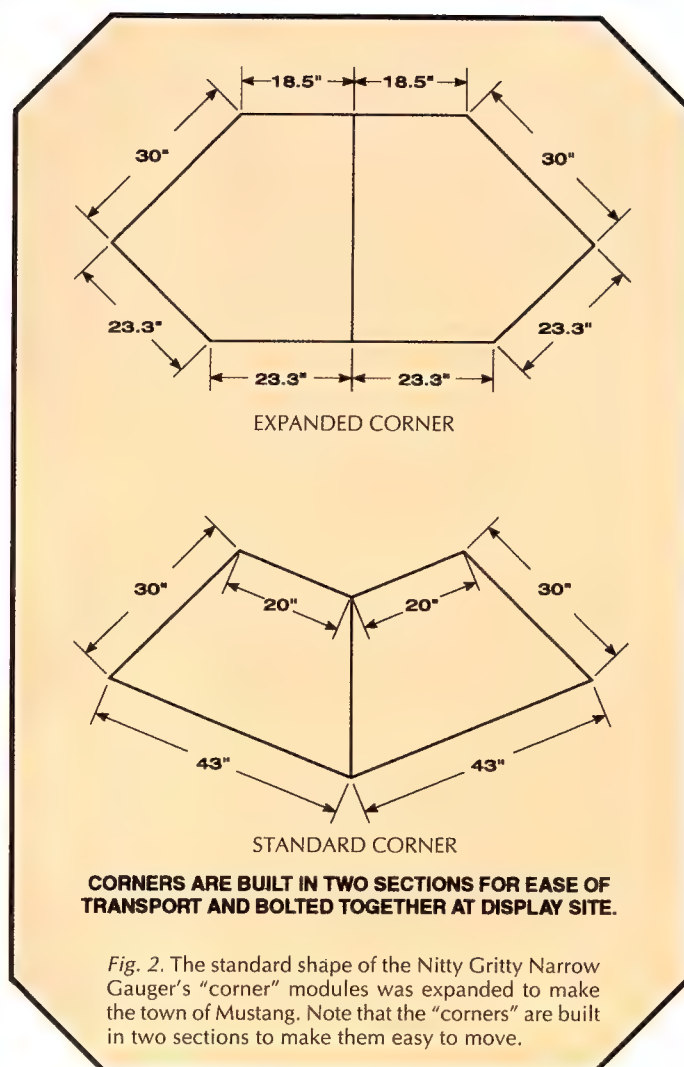
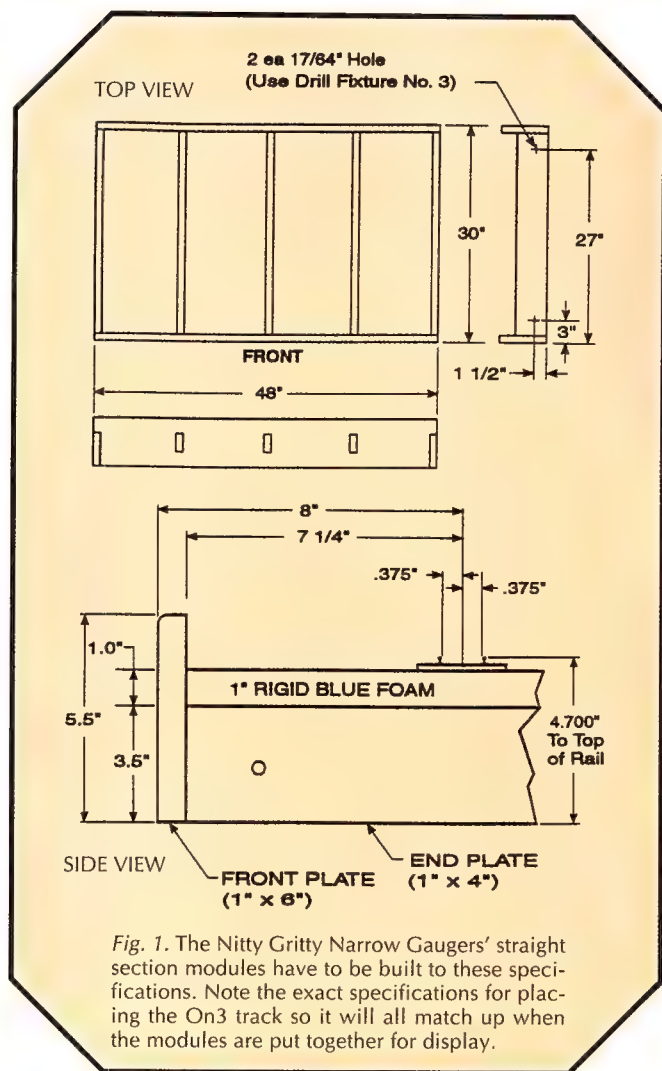
by Neil Lynch
Photos by Richard Jones

The 20 or so members of the Nitty Gritty Narrow Gaugers in San Jose, California build individual, 4-foot-long by 30-inch-wide modules to the specifications shown in Fig. 1. Each member plans his or her own module and builds it, making sure to include a track positioned to meet the track on adjoining modules.

Title photo: This view of the town of Mustang shows what a delightful scene can be assembled from kits. Bert Brown assembled the "Hardware" from a Chooch General Store kit. The buildings in the foreground were both assembled from Yorke kits by Fred Verrier – on the left a Backroad Grocery Store; on the right, Warehouse No. 2. The horse statue was assembled by Dan Sarhad and Bert Brown. Note the painted backdrop around this "corner" module.



Right: A group work session. Left to right, Will Rodgers, John Elmer, Tom Towner, Fred Verrier, and Dan Sarhad work on the Nitty Gritty Narrow Gaugers' town of Mustang.



The "corner" modules, however, are owned by the club, and built jointly. When it became apparent that members' individual modules were constructed much better than the old corner modules, we decided to replace them. The town of Mustang was the third such replacement. It represents a

rough and tumble, turn-of-the-century western town where cowboys, loggers, and miners spent their hard earned dollars on a Saturday night.

Dan Sarhad came up with the concept for Mustang, Tom Towner designed it, and Bert Brown created the scenery layout. Be-

ginning in November 1992, members met once or twice a week to work on it. Fig. 2 shows how we expanded our usual corner dimensions to make room for the town. We covered plywood with our "regulation" 1-inch-thick rigid blue Styrofoam. Then we laid out the building sites with cardboard



It looks as if the circus is in town. Dick Jones assembled Miss Vickie's House from an Arkansas Valley kit. The two buildings in the right foreground were both assembled by Bert Brown from Yorke Brick Store Front kits. Note how their roof details add interest to the scene.





Above: Note the interior details in Triangle Drugs, assembled by Bert Brown from a Berkshire Valley Corner Drug Store kit.

Right: Mustang's retaining walls and roads are in place, and plaster is being applied to shape the landscape. Complete and partially completed structures, made by individual members of the club, have been brought to this work session and to make sure they fit on their sites.

Below: Blue Styrofoam forms the base of Mustang. The cardboard templates locate where the buildings will go. Two partially completed structures are being test fitted in the background.

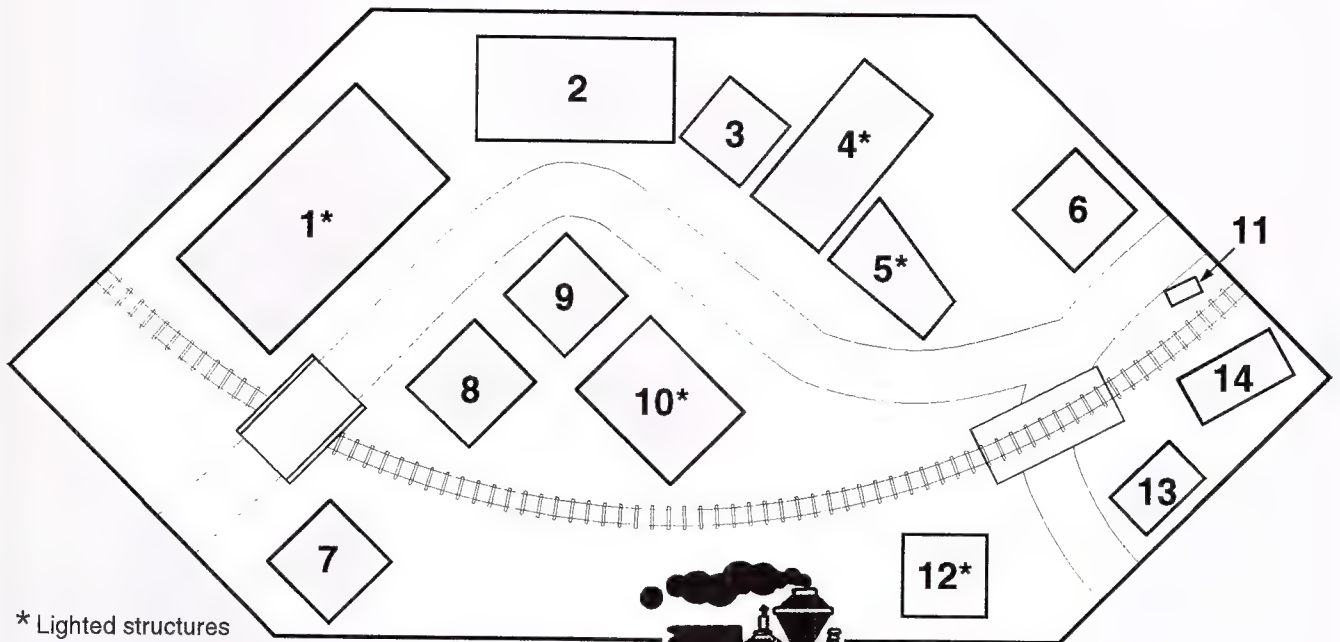


cutouts. Using plaster over the Styrofoam to shape the landscape, we finished it with real dirt and ground foam. Dan painted the Masonite backdrop that is secured to the back of the module with bolts and T-nuts.

Between group work sessions, individuals worked at home building the structures. Only Tom Towner's Farm Machinery building was scratch-built – the rest were made from kits, as shown in the legend below the plan. As work progressed on the Mustang

Nitty Gritty Narrow Gaugers'

Mustang



* Lighted structures



Find No.	Kit & Structure	Manufacturer/Modeler	Find No.	Kit & Structure	Manufacturer/Modeler
1	Miss Vickie's House	Arkansas Valley Dick Jones	8	Brick Storefront	Yorke Bert Brown
2	Union Hotel	Colorado Scale Bert Brown	9	Stone Storefront	Yorke Bert Brown
3	Bank	Yorke Dick Jones	10	Farm Machinery	Scratch-Built Tom Towner
4	Knights of Pythias	Trains of Texas Dan Sarhad	11	Statue	Dan Sarhad Bert Brown
5	Corner Drug Store (Triangle Drugs)	Berkshire Bert Brown	12	Aunt Eleanor's House	Design Preservation John Elmer
6	General Store (Hardware)	Chooch Bert Brown	13	Backroad Grocery Store	Yorke Fred Verrier
7	Jail	Yorke Fred Verrier	14	Warehouse No. 2	Yorke Fred Verrier

module, individuals often brought their partially completed buildings to work sessions to test fit them.

Gradually Mustang took shape. Track was laid, walls and bridges were constructed. Soon trees and shrubs were in place, and weeds were springing up. Meanwhile, the structures arrived for their test fitting with more and more exterior and interior details – five even have interior lighting.

Building Mustang fostered a lot of group involvement and camaraderie among the club members. It also gave many of the Nitty Gritty Narrow Gaugers an opportunity to display highly detailed structures that wouldn't fit on their own modules.

Three to five times a year, members of the club put their modules together to form a large layout. We exhibit at shopping malls and retirement homes. We have also shown at the South Bay Railroad Histori-

cal Society open house in Santa Clara, The Great American Train Show in San Francisco, and the International Rail Fair in Roseville sponsored by the Sierra Division of the PCR and the European Modelers Association. Our most recent exhibit was at O Scale West in San Mateo, in February 1995.

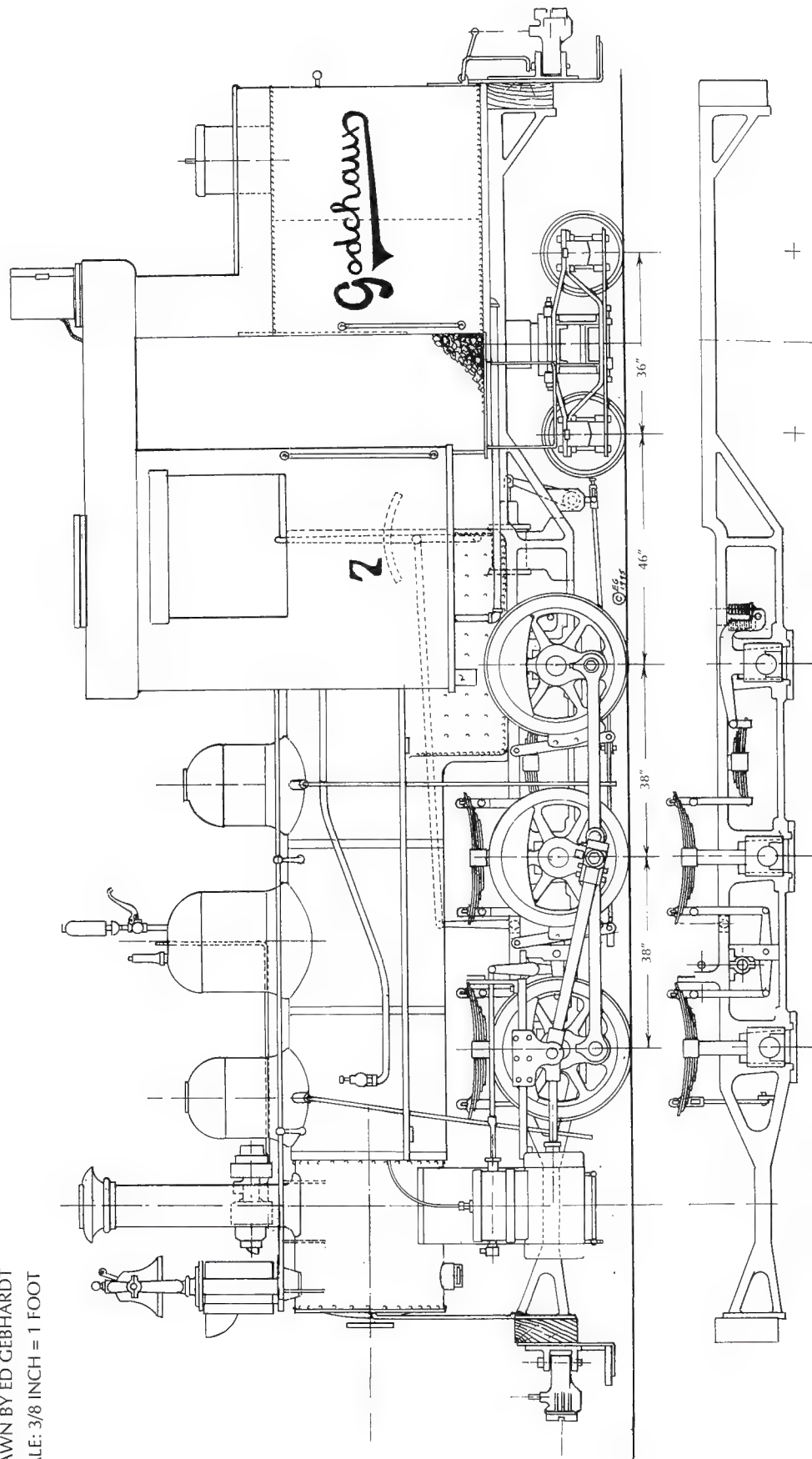
The town of Mustang really enhances our modular display, and always attracts a cluster of viewers who study its details.

GODCHAUX #7

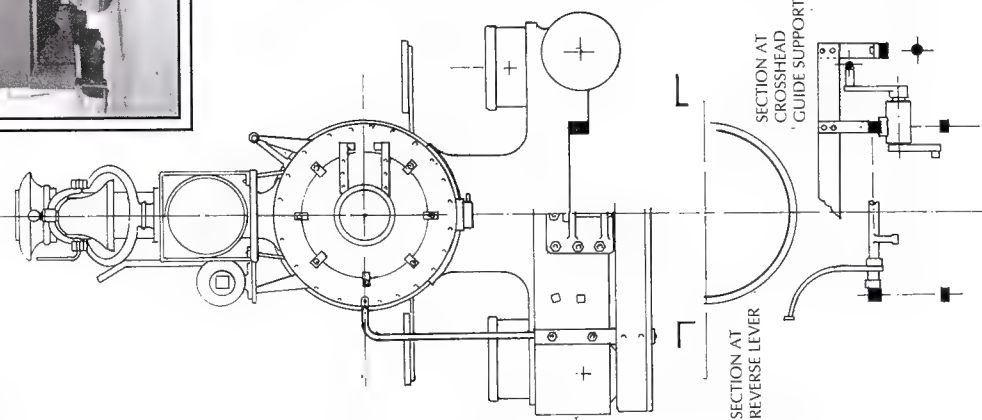
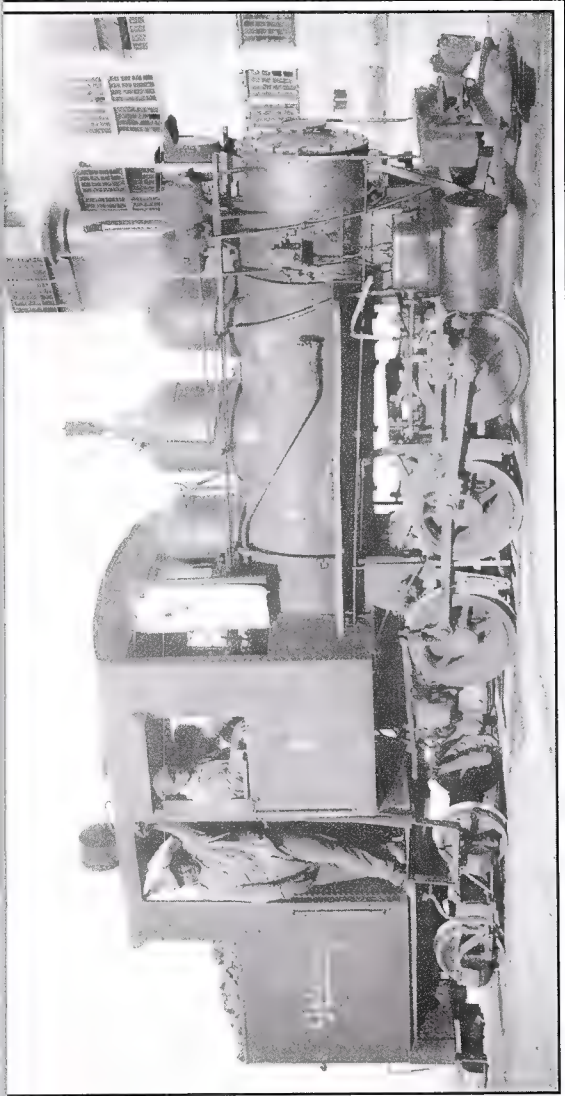
A 3-FOOT GAUGE PORTER 0-6-4T

by Ed Gebhardt

DRAWN BY ED GEBHARDT
SCALE: 3/8 INCH = 1 FOOT



Number 7 in service on the Godchaux Sugar Company line in 1954. Photo by C.W. Witbeck, from the Louis R. Saillard collection.



Godchaux #7 was built by Porter in 1911 (c.n. 4969) for the Catherine Plantation in Bayou Goula, Iberville Parish, Louisiana. Number 7's design was right out of the Porter catalog - a 4-C-R Fomey with six drive wheels. She weighed 14-tons, had 9- x 14-inch cylinders, 28-inch-diameter drivers, and burned soft coal.

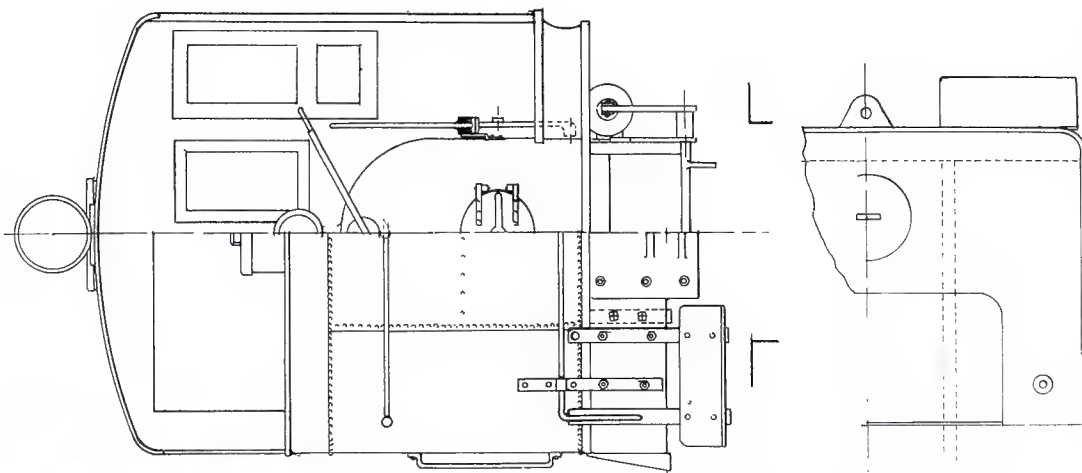
When the locomotive was sold to the Godchaux Plantation in 1951, she retained her number, "7." Godchaux replaced her wood cab with a steel one, added brakes on the middle and rear drivers, and installed a turbo generator. Godchaux also replaced #7's original smokestack with a Baldwin cap stack taken from Godchaux #3.

Number 7's steam brakes were operated by one brake cylinder on the right side of the locomotive. A small lubricator on the right side of the smokebox was actuated by a crank and lever device at-

tached to the valve rod. I did not include either the brake cylinder or the lubricator in my drawing, although they do show in the photo.

Godchaux used #7 as a switcher to move loaded sugar cane cars onto scales where they were weighed, then into the mill where the cane was unloaded and ground up. This locomotive provided good service to Godchaux until 1958 when the railroad was shut down.

The late C. W. Witbeck, noted railroad photographer, and historian, purchased #7 in 1960. He sold her to W. E. Butler, author of *Down Among the Sugar Cane - The Story of Louisiana Sugar Plantations and their Railroads*, (Moran Publishing, Baton Rouge, Louisiana, 1980). In 1962 Butler sold the locomotive to Harrah's of Reno, Nevada, where I believe she is still on display.



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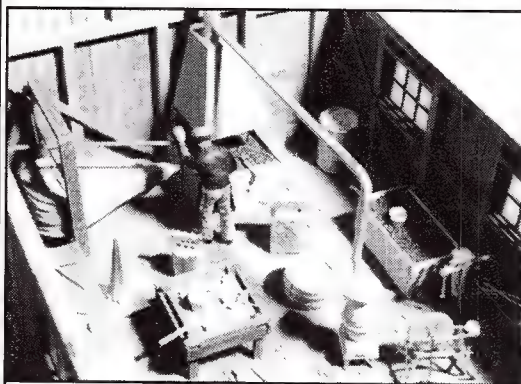
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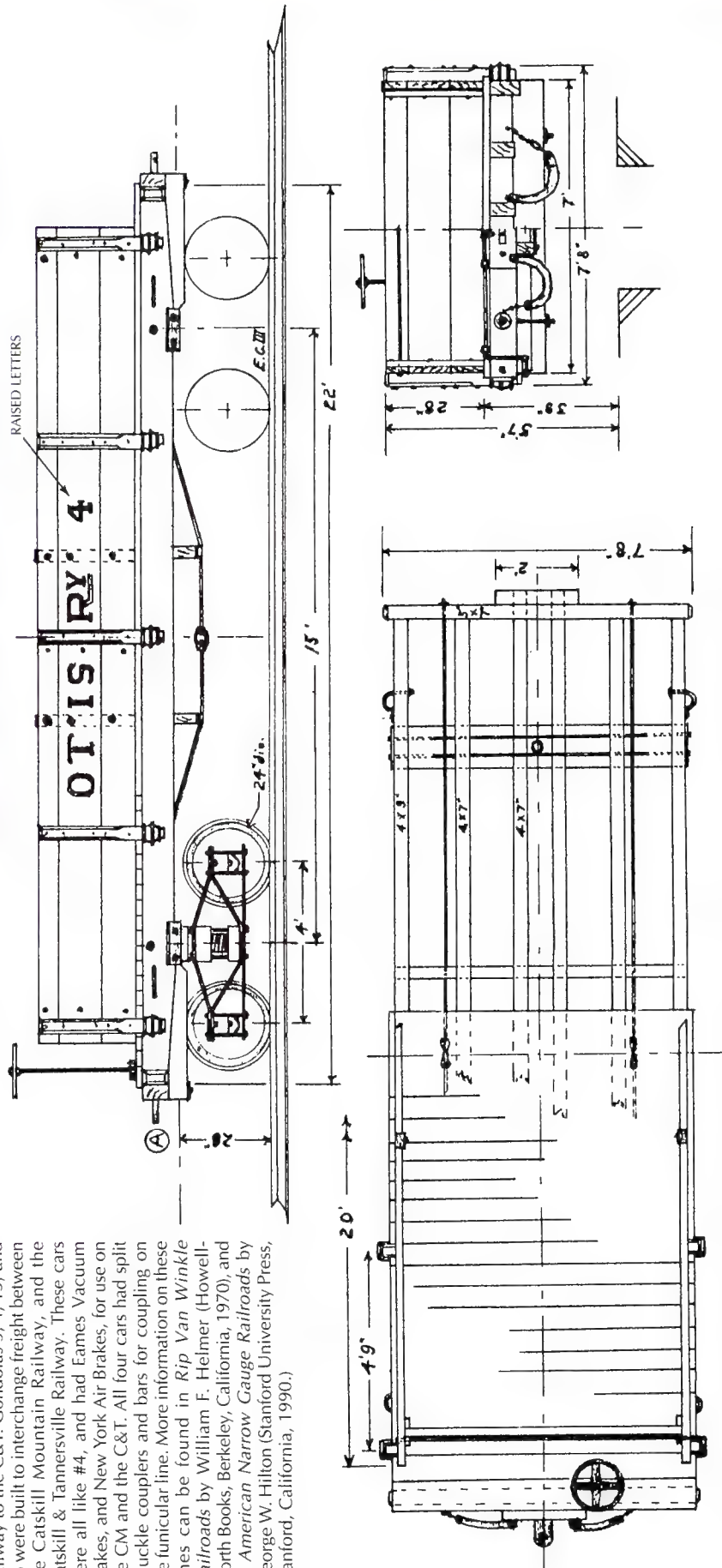
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OTIS RAILWAY GONDOLA #4

DRAWN BY EDMUND COLLINS
SCALE: 1/4 INCH = 1 FOOT

The 3-foot gauge car shown here belonged to the Otis Railway, in the Catskill Mountains of New York. This funicular line opened in 1891 as the Otis Elevating Railway to haul passengers from the Catskill Mountain Railway to the Hotel Kaaterskill, on South Mountain; it became the Otis Railway in 1899. In 1903 and 1904 the Catskill & Tannersville Railway laid a connecting track to switch cars at the hotel from the Otis Railway to the C&T. Gondolas 3, 4, 15, and 16 were built to interchange freight between the Catskill Mountain Railway, and the Catskill & Tannersville Railway. These cars were all like #4, and had Eames Vacuum brakes, and New York Air Brakes, for use on the CM and the C&T. All four cars had split knuckle couplers and bars for coupling on the funicular line. More information on these lines can be found in *Rip Van Winkle Railroads* by William F. Helmer (Howell-North Books, Berkeley, California, 1970), and in *American Narrow Gauge Railroads* by George W. Hilton (Stanford University Press, Stanford, California, 1990.)

Photo, collection of John Ham.



Four Little HOn3 Cars

by Kenneth Ehlers
Photos by the author

Before I started building Sn3 models, I worked in HOn3. I built the four little cars described here for my HOn3 Pandora & San Miguel Railroad. After I shifted to Sn3, I shared my memories of building the P&SM in the March/April 1991 **GAZETTE**.

The cars themselves were inspired by three prize-winning HOn3 cars built by Bill Florent. I had seen his coach/combine caboose, and his caboose and boxcar at several National Narrow Gauge Conventions. After reading about how he built them in "Three Little Cars" in the May/June 1987 **GAZETTE** I decided to try his scratch-built board-by-board construction techniques.

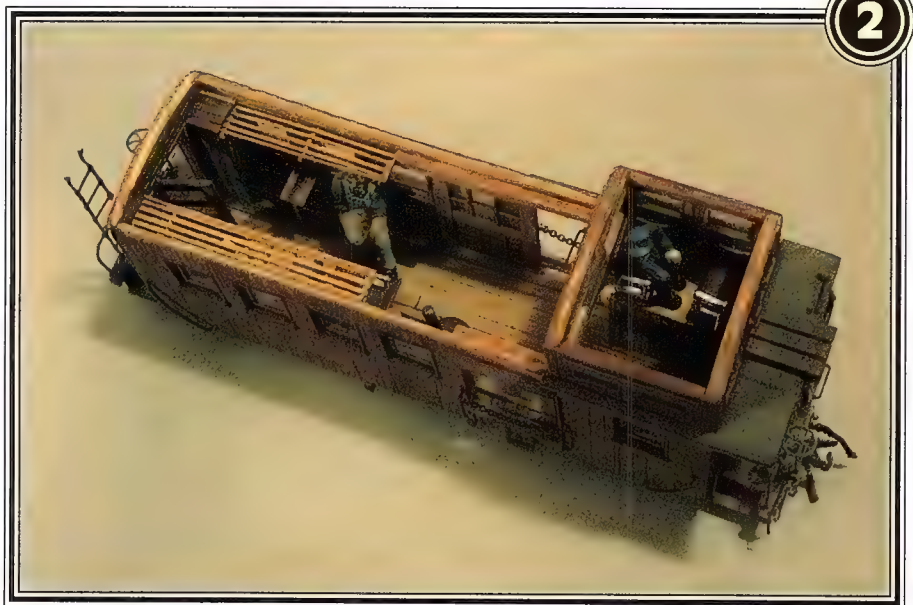
I built my four little cars specifically to enter in contests. Scratch-building and details do gain points in contests, but you do not have to intend to enter a contest to enjoy the fun of scratch-building. I do hope this short description will encourage readers to try their hand at scratch-building.

I pre-stained the wood and pre-painted all the detail parts before I started construction on each car. I do this in Sn3, and it is even more essential in HOn3 where the parts are so tiny. Starting with stained and painted parts produces a neat model.

I built up the frames over scale plans taped to my workbench. Working directly on the plans is an easy way to keep each sub-assembly flat and square. Many of the details on the four cars are from Grandt Line. I also used bits of brass wire or styrene attached with quick-setting ACC.

After I finished construction I scrutinized each model, and cleaned up minor gluing and painting mistakes with a Fiberglas eraser. Then I weathered each car with a light overspray of diluted Pactra acrylic paint, followed by a dusting of finely sifted dirt.

Photos 1 and 2 show my Pandora & San Miguel Caboose #08. I built it from plans by Jack Work that appeared in the December 1957 **MODEL RAILROADER**. Jack based his HOn3 plans on a 2-foot gauge Sandy River & Rangeley Lakes prototype. My model has more than 1200 individual pieces, including the tiny bits of



3



strip wood and the detail parts. I freelanced the interior and built it to make the car a combination caboose and passenger car. The fascia boards attached to the roof sections hide any gaps between the roof and the car body. Caboose #08 won First Place in Caboosees at the 1992 Narrow Gauge Convention in Colorado Springs, Colorado.

Photo 3 shows my Denver & Rio Grande Boxcar, #3212. The prototype, #3212 was a 4000 series boxcar. I based my model on plans by Moe Mechling that appeared in *SHORT AND NARROW RAILS*, Vol. 14, (undated). I think the tiny details that I included make this car especially appealing. Although they are barely noticeable, nut and bolts on the hand grabs and boards through the turnbuckles help complete the representation of the prototype. This car took Third Place in Freight Cars at the 1989 NMRA Convention in Houston, Texas.

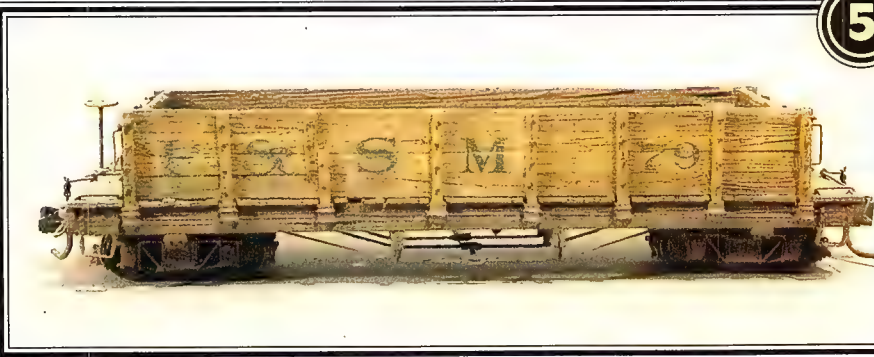
Photo 4 shows my Rio Grande Southern Boxcar #01789. Built in 1887, this 4000 series boxcar was converted in 1904 for use as a construction car. I built the model from the same plans I used for #3212, and freelanced the interior. The prototype is at the Colorado Railroad Museum in Golden, Colorado.

Photo 5 shows a Pandora & San Miguel gondola. I based it on plans by Jack Work that appeared in the June 1963 *MODEL RAILROADER*. At one time, I had big ideas for building a dozen of these cars to haul ore, but I built only two before I switched to Sn3. I wanted the gondola to look decrepit, so I distressed the wood first with a razor saw and then with a brush with brass bristles. The "P&SM" lettering was made from decals applied with liberal amounts of Solvaset, then lightly brushed with a Fiberglas eraser.

4



5





Up Clear Creek on The Narrow Gauge

Part 91: The Maud Monroe Mine

by Harry Brunk
Photos by the author

In Part 90, last issue, I described how I went astray in Part 33 of this series (July/August 1985) by identifying a towering structure on the western edge of Idaho Springs as the "Hukill Mine" when it was actually called the "Maud Monroe." Donald R. Griffin, President of North American Cartographics (P.O. Box 268, Idaho Springs, CO 80452) pointed out my error. Also, according to Don, the uncommon spelling of "Maud" without the "e" is the way the owners of the mine spelled the name.

Don lives in the Idaho Springs area and has studied several points of interest that I covered in earlier parts of "Up Clear Creek on the Narrow Gauge." He has been able to devote more time and study to the area than I ever could, and sells an eight-page package of detailed drawings and information on the Maud Monroe mine complex through his Clear Creek Model Engineering, Inc. at the address above.

Whether you are interested specifically in this mine, or mining complexes in general, Don's in-depth study of the Maud Monroe provides valuable insights into some of the buildings needed to support a mining operation of this type.

The A-frame mine head and the attached ore bins and chutes were the major attractions for me when I first modeled this

mine for my Union Central & Northern version of the Colorado & Southern's Clear Creek line. I based my plans on estimates and observations of the prototype as seen from across Clear Creek. There is no public access to the complex, which is probably why the structures have remained so well preserved over the years. Don, on the other hand, was able to talk to the property owners, and gained direct access to the structures. The resulting amount of detail he provides – especially for the head frame and ore bins – is almost complete enough for a miner to use as blueprints. Since the head frame and ore bins were the only parts of the complex I drew for my series, I was quite pleased when my estimates agreed closely with Don's measurements.

Don's plans have a few errors and omissions, but this is to be expected in a project as ambitious as this. The errors are minor – they include some panels and apparently sheeted-over openings on the prototype ore bins that don't show on his plans. Oth-

erwise his framing and sheeting drawings give complete information on the prototype.

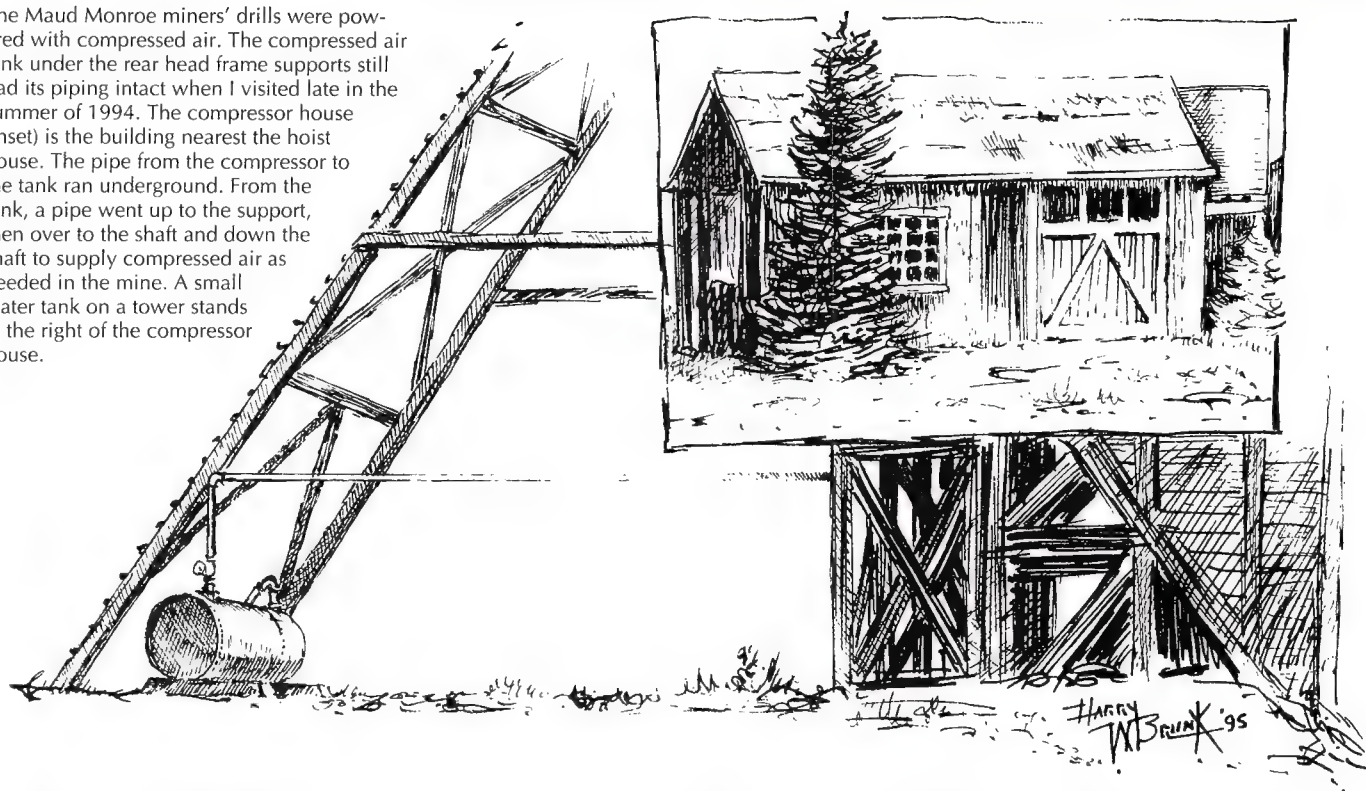
Beyond providing an interesting backdrop for the massive A-frame, the support buildings didn't assume any real importance to me the first time I modeled this area. Even my hoist house model was quick and simplified. The hoist house, and the few additional buildings I included, were merely generalized versions of the prototype buildings. In Don's package of plans, he not only details the exteriors of these buildings, but tells what they were used for. A bird's eye view of the entire complex allows you to see how the buildings were related to each other.

All the support buildings are small and rather simple. Besides the hoist house, there is a tool house, carpenter shop, and office building behind the mine head. Next to the ore bins there is a change house and a blacksmith shop. Down below, at what once was track level, there is a small warehouse and loading dock, with a small structure listed as another change house.

When the UC&N Clear Creek line rebuilding reached the Maud Monroe, I concluded that even with the compact size of the prototype, I was going to have to compress it even further to fit it into my scheme of things. Still, I hoped to model it more

Title illustration: The author's model of the Maud Monroe mine complex as seen from across Clear Creek on the UC&N. The warehouse with its loading dock and the powder house are in the right foreground at track level.

The Maud Monroe miners' drills were powered with compressed air. The compressed air tank under the rear head frame supports still had its piping intact when I visited late in the summer of 1994. The compressor house (inset) is the building nearest the hoist house. The pipe from the compressor to the tank ran underground. From the tank, a pipe went up to the support, then over to the shaft and down the shaft to supply compressed air as needed in the mine. A small water tank on a tower stands at the right of the compressor house.



completely than I had the first time. Finally I decided to keep my original hoist house, modify two other model structures to follow the prototype more closely, and add three of the four buildings behind the mine head. I ended up with buildings representative of the structures rather than exact models. They look recognizable to anyone familiar with the prototype.

I only followed Don's plans in modeling the warehouse and the small change house at track level. As I predicted, I did have to condense the warehouse's loading platform.

The small building nearby listed as another change house really created doubts in my mind about its use. As I built my model, I noted that it is the only all-metal covered structure in the group, and has only a metal covered door for an opening. It is well away from the other buildings; I suspect it may not have been a change house – it may well have been the mine's powder house. At least that will be its purpose at the Maud Monroe on my UC&N.

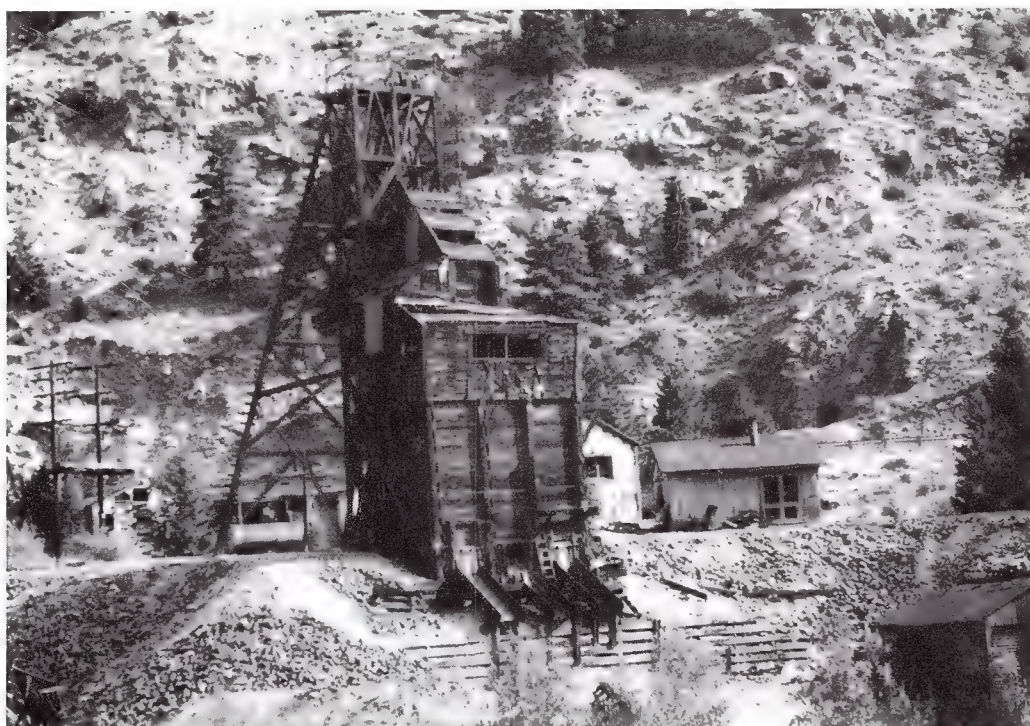
Small, compact and rather complete, the Maud Monroe prototype has been well researched and documented, thanks to Don

Griffin. It is one of the best preserved mine complexes in the Clear Creek area. Even as I built the model of the mine head and ore bins, and first wrote about what was there in the pages of the **GAZETTE**, I had some doubts about whether it belonged in the era I am modeling – the late 1920s and early 1930s. Physically (at least for now), through documentation, and in my model, the Maud Monroe mine has been "frozen in time." But what time? Back when the trains still ran?

The only thing from that period that resembles the A-frame structure of the

The tool house on the left, and the carpenter shop on the right are in a row behind the mine head and ore bins. Most of the Maud Monroe support building are of simple frame construction, covered with tar paper. Some have corrugated roofing, but many have tar paper roofs.





The prototype Maud Monroe in the summer of 1994. Note that the trees are growing up – they help blend the buildings beyond the ore bins into the background.

Maud Monroe shows up in a photo taken in 1936 by Richard B. Jackson. This photo appears on page 57 of Mallory Hope Ferrell's *C&Sng – Colorado & Southern Narrow Gauge*, (Pruett Publishing, Boulder, Colorado 1981) and the location seems about right. The structure shown, however, has a more primitive, unsophisticated look. The ore bins are either missing or are considerably smaller, so small that I can't detect them in the photo.

So my doubts linger. I know the Maud Monroe head frame and ore bins existed in their present orange-colored splendor by the mid- to late-1950s. But what about the railroad years? Was there enough mining activity in the Idaho Springs area between 1936 and the 1950s to justify remodeling the structure shown in the 1936 Jackson photo? Did it become the more sophisticated structure we see on the west side of Idaho Springs today?

Even with my doubts about whether it really belongs in my era, I'm happy with the Maud Monroe as I've modeled it. This mining complex will continue to provide business for the UC&N Clear Creek line for years to come.



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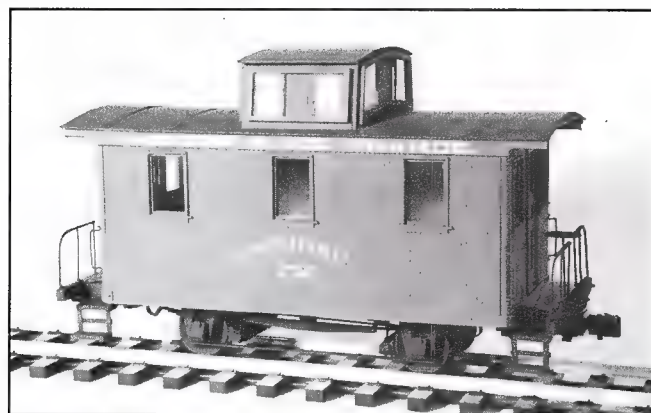
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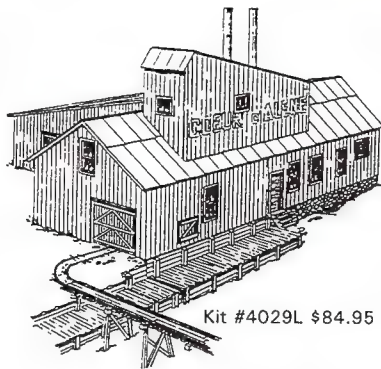


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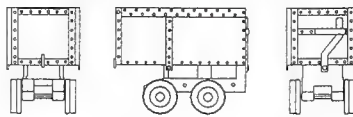
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A "FORGOTTEN" 2-FOOT GAUGE RAILROAD IN WISCONSIN

by Brad E. Smith
Photos by the author

This is the story of an abandoned 2-foot gauge railroad located somewhere in the north woods of Wisconsin. The present owners of the land on which this little rail-way rests do not want its location known, so no map will accompany this article. However, I will include a track plan that I sketched from memory after I visited this site.

I first heard about the existence of this 2-foot gauge railroad in 1993. When I asked around, I was surprised to find that none of the local railfans knew about it. Since my source was reliable, but did not want to tell me where the railroad was, I decided to do some research. I knew the railroad was a private operation so I didn't even bother to search the public records. I also knew that it carried wood to a maple syrup (or maple sugar) facility. By various methods, I gradually narrowed my search to a circle some 7 miles in diameter. Studying topographic maps of this 7-mile area, though, revealed no sign of a railroad.

In 1994, I decided to see if I could find someone who knew where the railroad

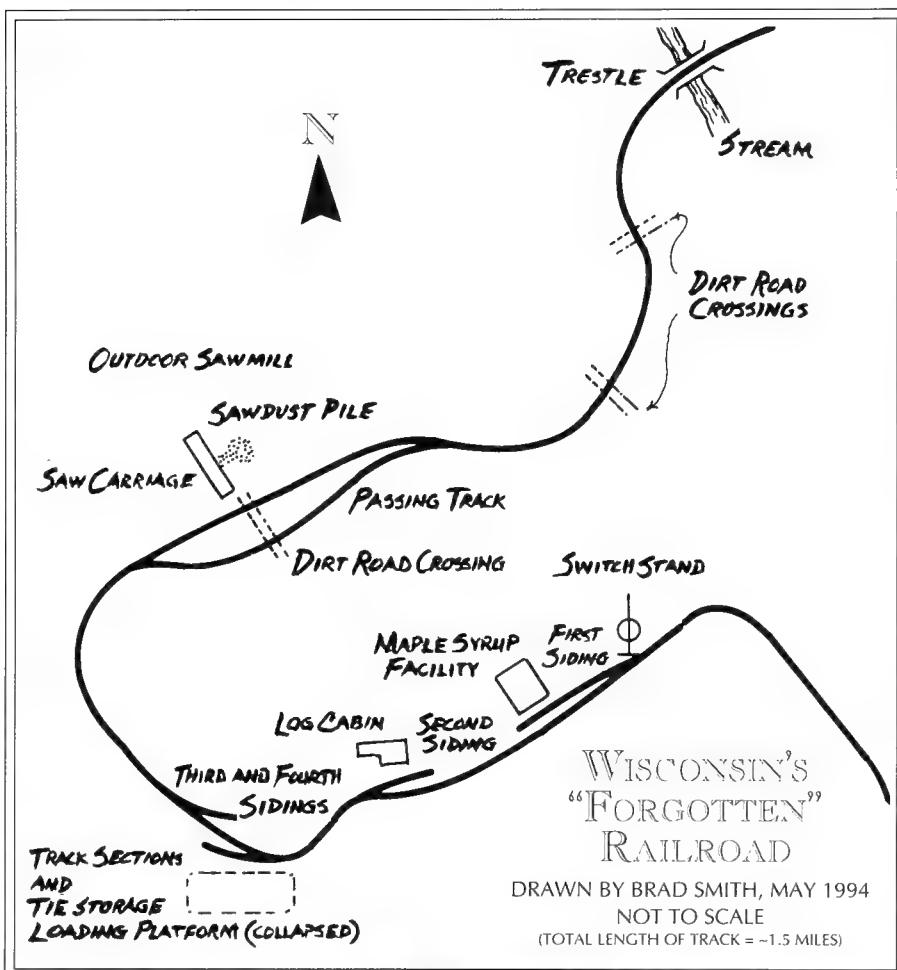


Photo 1 (below): This strange little four-wheel, wood frame car with wood brakes was one of the first cars the author and his wife, Sherrie, spotted as they walked along the 2-foot gauge right-of-way of Wisconsin's forgotten railroad.

Photo 2 (right): Next they came to the first siding, and this welded steel switch stand.





Photo 3 (left): Looking ahead from the switch stand, they spotted the locomotive with a car. Who wouldn't want to take this little locomotive home – or at least have a model of it. The "critter" is powered by a 1914 Buick engine. Note the spoked wheels and neatly made superstructure.

was, and conducted a farm-by-farm search in the area. Finally, one farmer pointed his finger to a distant forested area as he told me, "The railroad starts in that stand of trees." My wife, Sherrie, and I made a mile-long, cross-country hike over hills, through woods, and under electric fences before we found the 2-foot gauge track.

We followed this track as best we could. It was overgrown with vegetation, and in some places we had to detour around the track because cars had been abandoned on the line, making the right-of-way impassable. After about half a mile, we came upon a string of cars loaded with

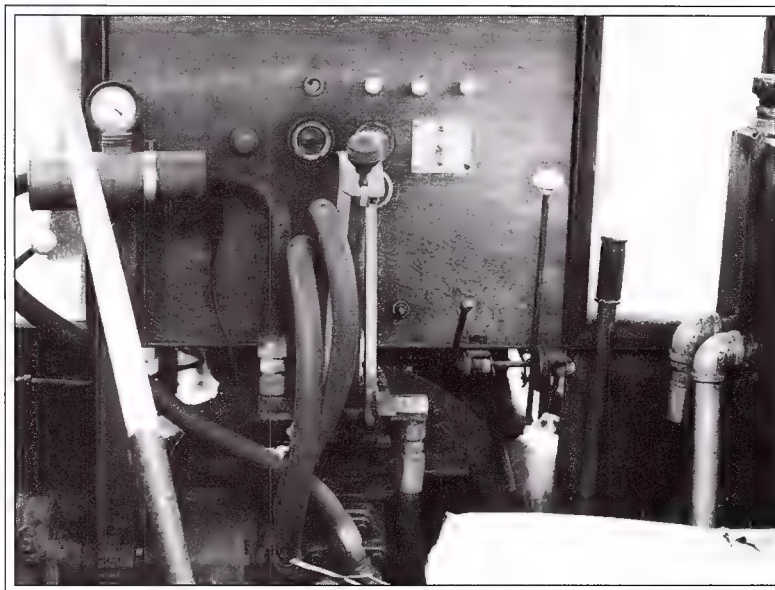


Photo 5 (below): This view of the locomotive shows the rear "headlight." Note the four-wheel car loaded with bark scraps in the background. The scraps were apparently used as fuel in "boiling down" the maple sap.



branches and bark slabs, apparently from a sawmill. We could see a building ahead through the trees, and more cars and a locomotive. The track was climbing a grade at this point, and we passed a strange little four-wheel wood car with wood brakes (Photo 1). A switch stand welded together from structural steel marked the first siding (Photo 2). On the siding was a locomotive. While it clearly was not factory-built, this homemade "critter" (Photo 3) was very neat and professionally made. The spoked wheels had been cracked, welded and re-welded several times. The locomotive was powered by a 1914 Buick four-cylinder engine with outside push rods and grease cups on its valve rockers. This engine drove a hydraulic pump that drove a motor and gear box. Chains from the gear box drove both axles. The sheet metal and chrome-rimmed vent doors probably came from a motor



Photo 6 (left): The maple syrup facility is a corrugated metal building with vents in the roof and two tall smoke stacks. The flatcar in the foreground has steel racks at each end but its deck planks are rotting away.

truck of some kind. The “back head” (Photo 4) was well laid-out. This little locomotive had both a crank starter and a battery box. There was a rear “headlight” as well as a front one – apparently the “critter” operated at night. As Photos 4 and 5 show, much of the black paint was still intact. It was the kind of locomotive that made me want to “pick it up and take it home.” That not being possible, I would certainly like to have a model of it.

Beyond the locomotive we found the maple syrup facility and more cars. The syrup facility (Photo 6) was a corrugated metal building with a vent in the roof that apparently let vapors escape from “boiling down” the maple sap. It also had two large sheet metal chimneys. We looked inside and saw several large tubs we assumed to be “evaporators” that processed the sap.

A little farther along the line, we found the remains of a log cabin. The man who ran the maple syrup operation must have lived here during the season. The roof had fallen in, but the cabin still contained an upright piano and a stone fireplace. A basement door led directly from the cabin to a second siding. Near the cabin, the mainline and siding were filled with empty cars.

We found even more cars on two more sidings farther along the track, and there was a sort of loading platform that had collapsed. We wondered if this platform could have been a “car shop.” Several more cars sat along the track at a distance. Looking closely at these cars we found “KOPPEL” in raised letters on the wheel



Photo 7 (below): The wheel bearing brackets and covers on some of the cars displayed “KOPPEL” in raised letters.



Photo 8: The trestle at the end of track is sturdy, but the ground on either side has fallen away leaving rails without ties suspended in the air.

bearing brackets and covers (Photo 7). Nearby were piles of track sections and ties. The track sections were 2-foot gauge "snap track" with pressed steel ties in 15-foot sections – probably also made by Koppel. Although most of the track we had walked on so far had been built with wood ties, we found that "snap track" with steel ties like this had been used farther down the line.

The track had been level from the maple syrup facility to the pile of track sections and the collapsed platform site. Now the track began to go down what I estimated to be a steep 5 percent grade. This track was built on an embankment, and there we found two more abandoned cars. Then the grade eased a bit, and a long passing siding served the remains of a small outdoor tractor-powered sawmill. A dirt road crossed both tracks here, with wood-planked crossings. Although there was a good supply of logs on the ground, the carbide-tipped saw had not been used in many years. It had been so long that

the sawdust pile at the end of a chain conveyor had rotted away. About ten loaded cars sat on the passing siding, waiting for a train that would never come. It looked as if the operation just stopped one day with the intention of starting up the next morning but, for whatever reason, never ran again.

Just beyond the sawmill, there were the remains of two more dirt roads that had once crossed the track. Now they were just ruts being reclaimed by nature. As we walked around a bend in the track, we came across a trestle spanning a small stream (Photo 8). This trestle was substantially built, and could have held the weight of a much heavier locomotive than the little "critter" we had seen. The ground at both ends of the trestle, however, had fallen away from the track, leaving the rails hanging in the air, minus their ties.

The track ended a few hundred feet past the trestle, but the cleared right-of-way continued through the woods. There was no way to tell whether the track had

once continued and been taken up, or whether the area had been cleared for a planned expansion. We found a loose section of "snap track" off to the side of the embankment at the end of the line. Maybe the sections we had seen near the collapsed platform had been used here, or were going to be used here.

As we walked along, Sherrie and I had been counting cars – we were up to 86. We stopped to compare notes and soon had the cars divided into four categories: one wood type and three steel types. We had found another wood car like the one shown in Photo 1. Both were 95 inches long with inside-bearing journals. The three types of steel cars were all four-wheel with outside roller bearing journals. There were flatcars like the one show in Photo 9, and two kinds of flatcars with planked wood decks and vertical racks fabricated from steel. All were 76 inches long. One type had a rack on each end like a bulkhead flatcar. Some of these racks had cross pieces welded on as in Photo 3, others were just open squares as in Photo 5. These cars could be used to haul branches and slabs of wood as long as the distance between the racks. The other type (Photo 10) had two end racks and a center rack. The cars that were loaded carried branches and slab wood about 3 feet long. All the cars with racks had once had wood decks; we could see that most of the planks had rotted away on many of the unloaded cars.

After our visit to this little railroad, I continued my research. I found that it was built about 1940 to haul wood to the maple syrup facility. The owner tapped 1700 maple trees for sap; this sap had to be boiled down quickly before it fermented. I have been unable to find out



Photo 9 (above): One of the four-wheel flat cars.

Photo 10 (right): Two flatcars. Most of the car on the left does not show. The car on the right has two vertical end racks and a center rack, all fabricated from steel. The structure below the car at its center may have been part of a long-lost brake arrangement. In summer, the cars were loaded with wood, ready to fuel the boiling-down of the sap in winter and spring.



how the sap from 1700 trees was brought to the syrup facility for processing, but I do know that many maple trees produced a lot of sap. The operation clearly needed a large supply of wood for its fires, and was large enough to make good use of a railroad and locomotive just for hauling wood.

Here's what I found out about the origin of the locomotive. My sources told me that a member of the family of the owner of the maple syrup facility once owned a Buick dealership. In 1914 he sold a local school teacher a new Buick with what was then called a "heavy" 4-cylinder engine. Then came World War I, followed by the Great Depression. Somehow, by the Depression the "heavy" Buick was back in the family.

During the Depression, it was common to convert automobiles into tractors, and that's what happened next. Someone bought a conversion kit and turned the 1914 "heavy" Buick into what was then called a "car-tractor." The massive Buick engine was well suited for this conversion. I was once fortunate enough to drive such a "Depression tractor," and found it impressively powerful.

After its use as a tractor was over, the Buick car-tractor sat in a barn until the 1940s, when the owner of the maple sugar operation took its engine to power his homemade locomotive. He overhauled the engine, and installed "Diamond T" truck valves. The cone clutch was removed, and a hydraulic pump was mounted in its place. This engine is a real

classic, with its outside push rods and exposed rocker arms. A plaque on the engine reads "oil valves daily." To get gasoline immediately to each cylinder when starting the locomotive, the engineer had to prime each cylinder separately by pouring gasoline into its own primer cup.

My sources also told me that this locomotive could pull two fully loaded cars up the railroad's grade. Two cars held enough wood to last 24 hours at the syrup facility. Once the roof of the sugar facility had extended out over the siding, providing a covered place to unload two cars, and to store the locomotive when it was not in use. Unfortunately, that part of the building was gone by the time we were there.

How was the railroad built? According to local legend, there was a "real" railroad man in the owner's family. He took "busman's holidays," spending his 2-week vacation every year doing track work, and helping with the railroad. The roadbed was built with a back hoe and small "dozer," reputedly still stored in a barn somewhere. Sand was hauled in to make the embankments.

My research also revealed the origin of some of the cars and the "snap track" sections. They seem to have come from a peat moss harvesting operation in a nearby peat bog. The portable track sections were laid on top of the peat, while the cars were pulled by horses or mules. Some of the rail and the rest of the cars came from a brick yard in a nearby city.

I even found out why many of the cars are loaded with wood and bark as if the

line were suddenly abandoned. In the summer, during the off season, the cars were all loaded with wood from the sawmill, and stored on the line. In that way, dry wood was waiting to be used in late winter and early spring when the sap was rising. This accounts for the fully loaded cars of wood scattered along the line.

Some of my sources said that the owner had great plans for expanding the line. Apparently, he always wanted a steam locomotive. When he found one, however, it was going to cost \$4,500, and he couldn't afford it.

During its heyday, the owner of the railroad gave rides to local farm kids. Now the track settles into the ground, the wooden ties are rotten, and trees grow between the rails, trapping the cars. Wisconsin's "forgotten" narrow gauge railroad sits silently like the proverbial tree that fell in the forest. Did it make a sound if no one was there to hear it? While we did not hear the 4-cylinder engine chugging along, or the whine of the sawmill, we could imagine both. No one may ever hear these sounds echo through that forest again, but **GAZETTE** readers, too, can imagine, and perhaps model this wonderful operation.

I would like to thank Sherrie for accompanying me on this adventure, helping to count cars and carry cameras and video equipment. I would also like to thank the farmers and other locals who helped me find the site, and all the other people who helped in my research.



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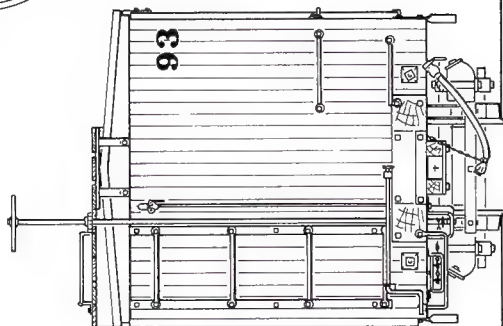
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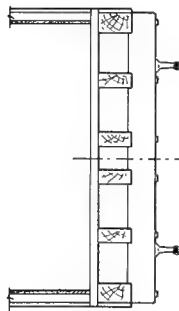
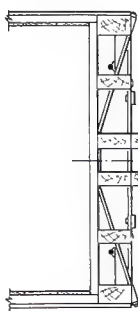
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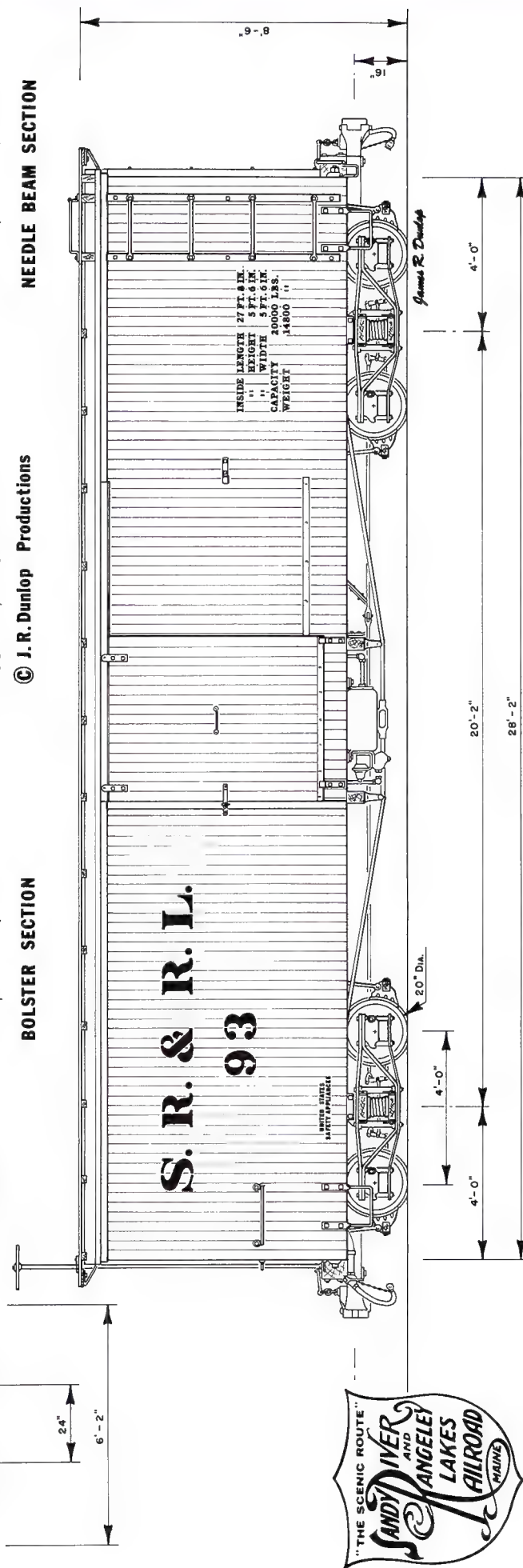


SCALE: 1/4 INCH = 1 FOOT

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BOLSTER SECTION

NEEDLE BEAM SECTION



In this installment I will digress from my series, "Building Scenes," and describe how I assembled an HOn3 Durango Press Denver & Rio Grande Western Rotary OM kit. The late Jim Finnell, a good friend of mine, originally designed and manufactured this kit. For many years I had intended to assemble Jim's kit, but it looked so complicated that I kept putting it off for another day. Jim's passing last year renewed and strengthened my intentions. I decided to assemble the kit as a tribute to him.

You can buy one of these kits from the "new" Durango Press (5022 N. 125th St., Butler, WI 53007). The kit includes strip and sheet basswood for much of the body, and cardboard and embossed card stock for the tender tank and some details. There are soft white metal castings for the frames, truck parts, backhead, doors, windows, flanger blade, plus rotary blade details, and some additional details. Straight brass wire is provided for the grab irons, and monofilament line for the side truss rods. The rotary blade shroud is a large plastic injection casting.

Assembling and modifying my kit took many hours, but it was not as complicated as I had first thought. I assembled the kit in small sections, one at a time, then put all

ASSEMBLING AN HOn3 DURANGO PRESS ROTARY SNOWPLOW

by Jim Vail
Photos by the author

frames. Then I spent more time getting the frame and coupler heights correct, working on a flat surface plate. I made sure that the trucks rolled and swiveled freely, and added the scribed wood floors to both frames, checking to make sure every thing was square. Now I was ready to test the assembly on my layout. Would it track well? Would the $\frac{1}{16}$ -inch drawbar pivot distance let the machine maneuver around my curves? I hooked up one of my locomotives to the rotary and tender frames, and the answer was "Yes." They ran fine through all my track work.

Next I assembled the front and side walls of the body as described in the instructions,

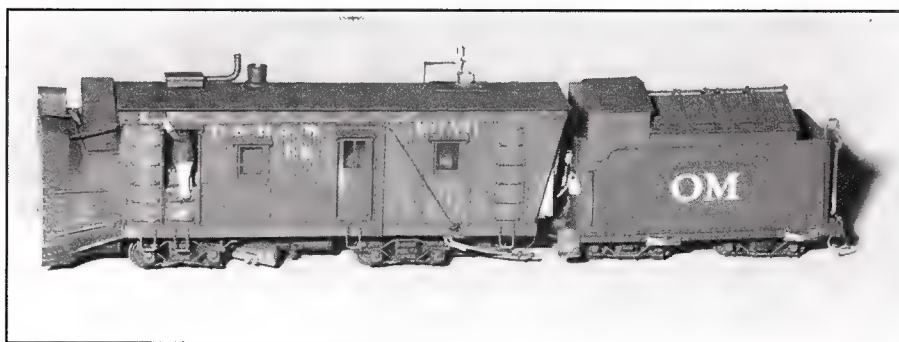
and added the one-piece cast rear wall. During this process I somehow failed to compare and line up the opposite wall sections, so my rotary body came out with a slight taper – wide at the front and narrow at the rear. Be sure you line up everything; my carelessness caused fitting problems during all the rest of my work.

While I was working on the body of the rotary, I also assembled the tender tank. The embossed card stock tank wrapper worked great and looks good. (I should, however, have added a little weight inside the rear of the tender because the completed tender, unlike its frame only, had a tendency to derail. I fixed this problem by cutting a hole in the tender floor, and shoving in some weights.)

With the rotary body and truck assembly sitting on my surface plate, I placed a $\frac{1}{16}$ -inch thick block under the main housing to make sure the shroud would clear the rails on my layout. I also used this block to hold up the front edge of the rotor shroud while I bonded it to the main housing.

I had decided to make the rotary blade operate slowly with a constant speed, and add a constant brightness headlight. Fig. 1 shows a diagram of the simple small bridge rectifier and 12-volt ballast bulb I used to control the speed of the motor and power the light.

The mechanical problem of making the blade work was actually more of a challenge than installing the simple electrical circuit that would power it. I used the white metal shaft that came with the kit and fitted it through a short plastic bearing at the back of the shroud assembly. This model was never designed to operate, and I found that this short plastic bearing did not provide adequate support for the heavy blade assembly. So my blade has a tendency to droop and bind. If I were to do it over, I would make a longer bearing and use a brass or steel shaft for the blade.



the sections together. During all this "heavy" construction I added no fine details; I saved them for later.

First I read over the instructions and familiarized myself with the parts and drawings. Then I pre-stained wood parts with a 50:50 solution of black shoe dye and alcohol, and pre-painted other parts with Floquil Grimy Black.

I began by assembling the rotary's main and tender frames, including their trucks and drawbar. I made a brass drawbar and drilled holes in it $\frac{1}{16}$ -inch apart. I chose this spacing because I wanted to couple the rotary and its tender close together, yet far enough apart to negotiate my 24-inch radius curves. I used 0-80 screws as drawbar pins to connect the two frames.

I referred to the drawings in the July and August 1977 issues of RAILROAD MODEL CRAFTSMAN and the November/December 1992 GAZETTE to check the dimensions of the tender and rotary

Above: The completed HOn3 Durango Press rotary has some modifications not part of the kit. He used a larger motor, and made the rotary blade operable.

Fig. 1. Here is how the author wired his HOn3 Durango Press Rotary OM, to get a constant voltage for his headlight and motor.

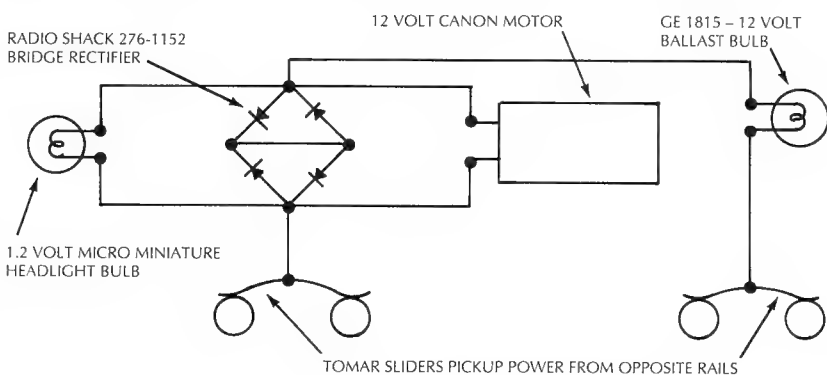




Fig. 2 shows how I connected the blade shaft to the motor with a shaft made from a toothpick. I used two NorthWest Short Line Universal Connector Sets, one at each end of the toothpick, to connect the blade shaft to a large Canon motor. I fitted these parts and made sure they worked, but I did not secure them permanently in the body until later.

The remainder of the assembly was pretty straightforward. I added the underbody details, then the grab-irons and other details to the sides. Next came the lower shroud braces, the side truss rods and, finally, the steps and injector pipes. I also finished the heavy rotor and blade assembly, built up the headlight with a PFM micro bulb and the large lens from an M.V. Products #LS3 set, and completed the tender details.

I also built an auxiliary tender – the D&RGW had a number of auxiliary tenders on their rotary snowplows. Mine is generic,

Above: The author painted his Durango Press Rotary OM, red to represent the D&RGW's color scheme in the 1930s. Here OM is returning from "clearing snow" his HO_{n3} layout.

Below: The interior of the Durango Press rotary has a cardboard false boiler and crew.

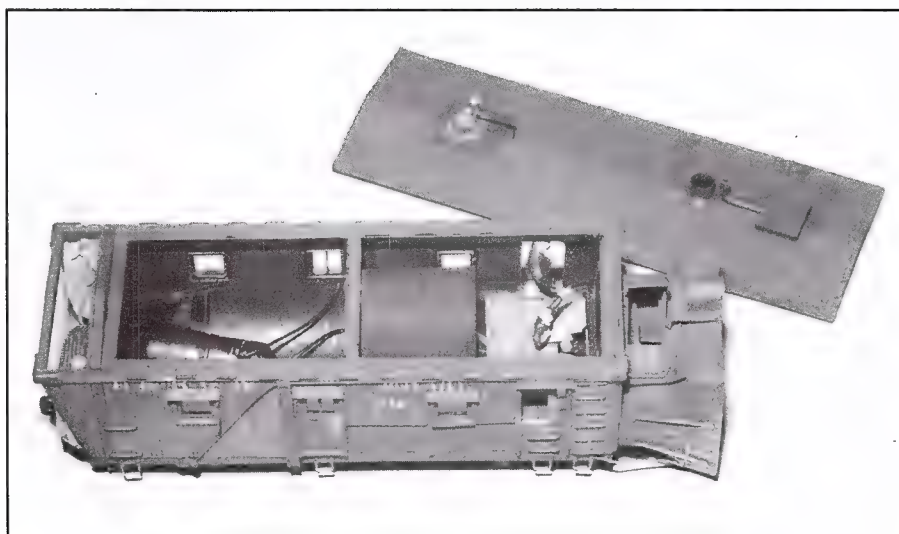
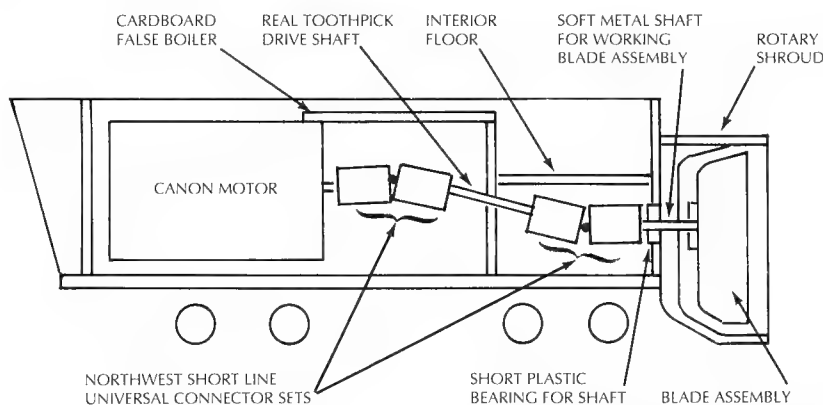


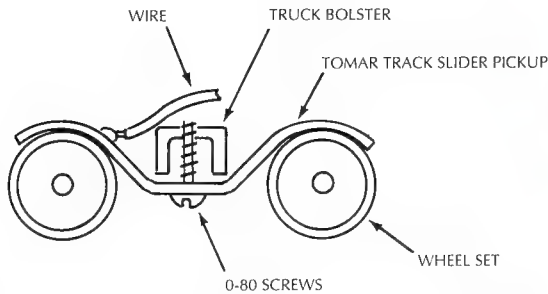
Fig. 2. The working blade assembly is connected to a large Canon Motor shaft by NWSL universal joints and a real toothpick.



Robb Ltd., Union City, California) for lettering information. I pieced my lettering together from two sources: I used Thinfilm's S scale decal set #SN 202 for the "D&RGW ROTARY OM" on the sides. The two large "OM's" on the tender came from Microscale's decal set #87-156. Republic Locomotive Works' HO decal set #263 would have provided all the lettering for the white lettering schemes of the late 1930s.

I did quite a bit of scratch-through weathering. When I had finished the painting, lettering and weathering, I added the window material. Then I added the headlight assembly and brush painted it. Fig. 3 shows how I installed electrical pickups made from Tomar Track Sliders to the trucks. I mounted the motor in a "mush" of silicon bathtub caulking, and wired everything up.

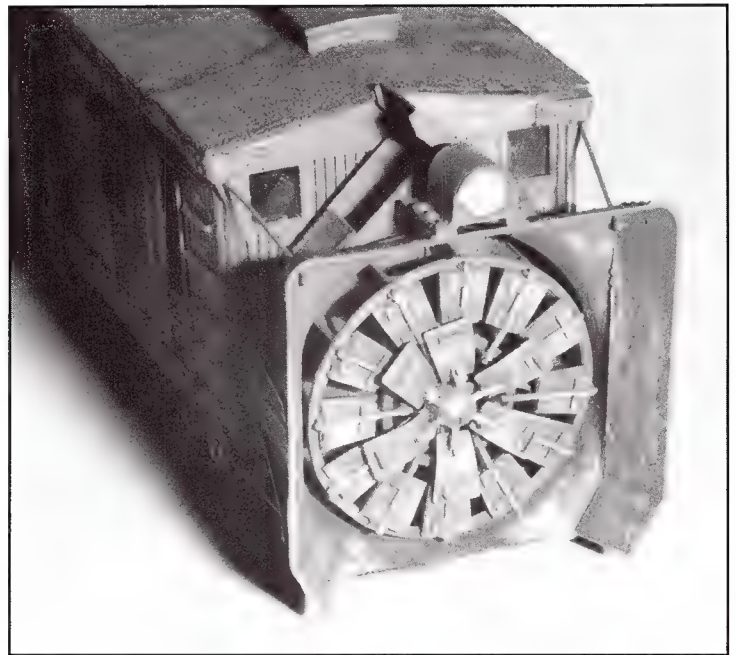
Fig. 3. The author added Tomar Track Sliders for electrical pickup.



To complete my rotary OM, I added a number of details. I built a removable roof so I could access the interior easily. My simple cardboard false boiler (Fig. 2) prevents viewers from seeing through from one side of the car to the other. I put in an operator's deck for my crew, and added tissue paper curtains at the back of the rotary body.

As I had suspected, this was not a "quickie" or beginner's kit. But while it was time consuming, I found it much easier to build than I had thought. My OM, with its

Right:
The front end
of the Durango
Press rotary ready
for work.



sliders, heavy motor, and white metal castings, requires two K-27's and two C-16's to get over my 2½ percent grades. It is an impressive looking model, and will definitely not sit quietly on a storage track next to

my roundhouse. I am very proud to see it running on my railroad. It is a fitting tribute to its original producer, the late Jim Finnell – a great guy, modeler, and artist – and also a friend.

GETTING IT TOGETHER

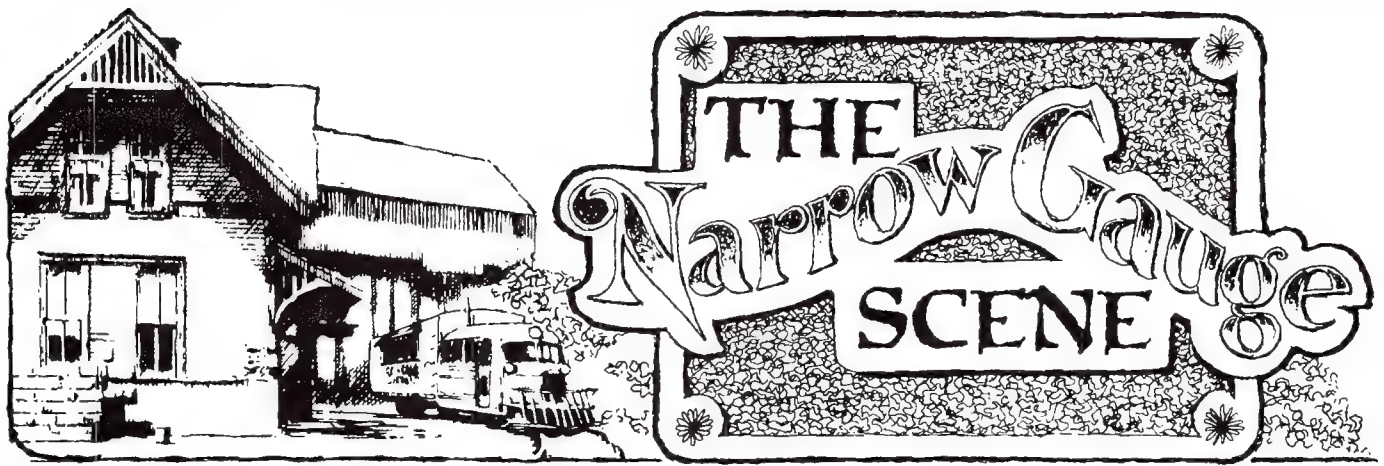


THE MAKING OF A SCENE: JANUARY 30, 1995

The stock pens are in – finally. I have "dirted-in" the sheep pens and 65 plus sheep. Some of the sheep herders and ranch hands left their comfortable rooms in town to be near their flocks. Note their horses tied to trees near the pen. The real centerpiece of the scene is now

the beautiful "mini-scene" with the chuckwagon. It was built by professional model builder and friend, Dick Shapiro. He has been following my "Making of a Scene" series, and graciously decided that his scratch-built wagon, the "trail cook," and other figures

would really help finish off my stock pen area. So tonight, to quote Dick, the herders and ranch hands will be eating "Pecos strawberries" (beans), "overland trout" (fried bacon), sourdough bread and Arbuckle's coffee." Thanks, Dick.



by Charlie Getz

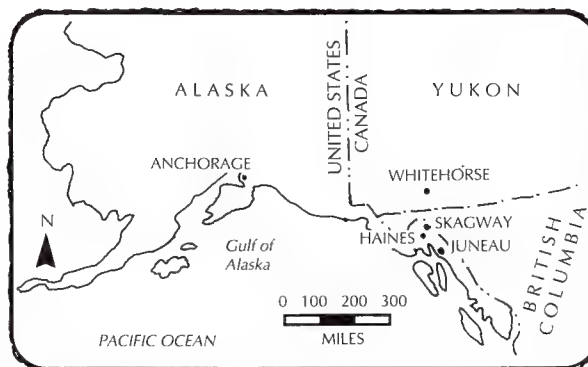
Photos by the author

ALASKAN NARROW GAUGE

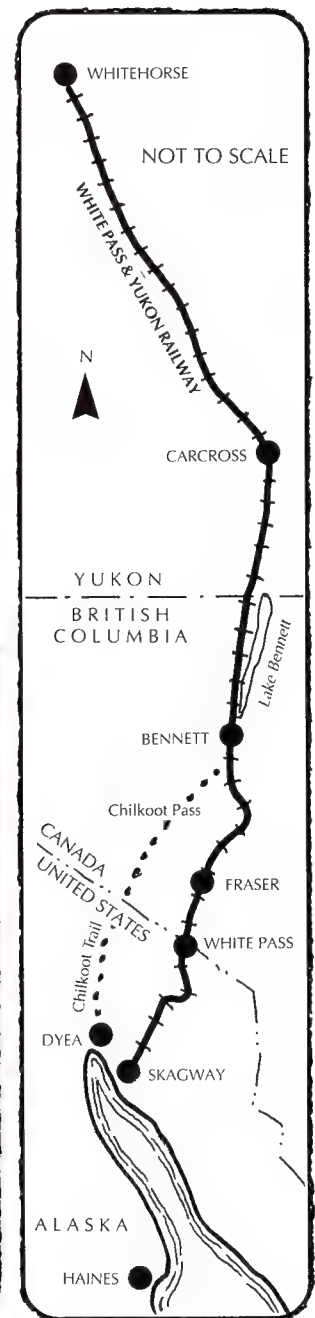
When you look at your own layout or visit a friend's layout, does it bother you to see a Denver & Rio Grande Western K-28 double-headed with a Colorado & Southern 2-8-0? Such mixing of motive power from Colorado narrow gauge railroads offends some purists, because the prototypes never did it. Or did they? During World War II, the White Pass and Yukon Railway operated ex-Rio Grande K-28's and ex-C&S 2-8-0's. I'm sure these locomotives must have run double-headed at some point, but I have no photos to prove it.

Last July, my wife, Margaret, and I went to Alaska. I would like to share our experiences in visiting and riding the White Pass and Yukon. The White Pass is a fascinating railway. Running from Skagway, Alaska, to Whitehorse, Canada, through some of the most magnificent scenery in the United States and Canada, it is North America's overlooked narrow gauge line. The scenery is just as spectacular as that on the Silverton. The White Pass's interesting operations continue today, with a touch of modern container freight operations thrown in.

The White Pass was "born," as were so many narrow gauge lines, out of dire necessity. The Canadian Yukon was the site of a major gold rush in the late 1890s. Gold was discovered in 1896 in the Klondike area of the Yukon — then, as now, a very isolated part of Canada. The gold stampede began in earnest in 1897 with most gold seekers traveling by boat from Vancouver or Seattle via the inside passage to Skagway or Dyea. Upon landing at either port, the prospector followed the Chilkoot Trail from Dyea or the White Pass Trail from Skagway. After hiking 30-40 miles along either trail, the prospector reached Lake Bennett. One of the most famous photos of the Alaska gold rush shows an unbroken, single file line of prospectors hiking up the "golden stairs," steps hacked into the icy mountainside on the Chilkoot Trail. During the summer months, ships took the prospectors the last 500 miles to the



The right-of-way and scenery on the White Pass and Yukon Railway are truly spectacular.



Klondike gold fields by way of Lake Bennett and connected bodies of water. But in the winter they were forced to camp at the lake until the ice melted.

The strict Canadian requirement that one ton of supplies be stocked for each prospector before he was allowed into Canadian territory created a strong and immediate need for cheap, reliable transportation. In 1897, George Brackett constructed a crude toll road over part of the White Pass Trail. British financiers represented by Sir Thomas Tancred and Canadian railroad contractor Michael Heney surveyed this toll road and agreed that a railroad would be not only practical, but extremely profitable. Construction began in 1898 at the height of the gold rush. The 40 miles between Skagway and Lake Bennett represented some of the most difficult and challenging railroad construction in North America. In some places the roadbed was literally blasted and hacked out of solid granite cliffs. Railway work crews were assembled in the continental United States, transported to Skagway and the railhead, and promptly disappeared – with tools – to the gold fields.

The railway did not reach White Pass Summit until 1899, although it was only 20 miles from Skagway. The slow progress is understandable, what with the terrible winter weather, the unforgiving mountainous topography, and frequent desertions among the work crews. The railway was completed in 1900 and extended 110 miles between Skagway, Alaska, and Whitehorse, Canada. In 1901, the White Pass built a steel cantilever bridge 210 feet above Dead Horse Gulch, then the highest cantilevered bridge in the world.

Even in these early years the White Pass was a “depository” for a number of interesting locomotives, including ex-Colorado & Northwestern #2 that became #8 on the White Pass. Also reportedly used on the White Pass as #1, was ex-Utah & Northern #3.

Mining business slacked off after 1900, but discoveries of copper, lead, zinc, and silver kept the line open through the first decades of the twentieth century. World

War II gave the line a much needed boost by creating a tremendous volume of traffic between Skagway and Canada.

The line needed more narrow gauge locomotives, and they were literally taken from various Colorado narrow gauge railroads including the C&S and D&RGW. Locomotives were also imported from the East Tennessee & Western North Carolina, and from the Sumpter Valley. So heavy was the traffic on the White Pass that some meter gauge locomotives built for Iran were diverted to the White Pass, and used throughout the war. Of the eleven Iranian locomotives sent to the White Pass (numbers 190 to 200), only #195 survives, and is now on exhibit at Skagway.

The Rio Grande’s “re-directed” K-28s included numbers 470, 471, 472, 474, 475, 477 and 479 (renumbered 250 to 256 on the White Pass). All were scrapped

in 1944 and 1945. The C&S contributed two 2-8-0’s, numbered 69 and 70 (renumbered 20 and 21 respectively). These locomotives were scrapped in 1945. The Rio Grande and the C&S were not the only roads to contribute locomotives during the war. The Silverton Northern’s numbers 3 and 4 ended up on the White Pass as numbers 22 and 23. Silverton Gladstone and Northerly #34 became #24. All these steam locomotives were out of operation by 1945. Service on the White Pass clearly “used up” locomotives.

The Sumpter Valley, C&S and other roads also contributed passenger and freight cars. Rio Grande Rotary ON became White Pass Rotary #3. Used on the road for many years, it was not scrapped until 1968.

The White Pass also had an interesting Diesel roster. The White Pass began buy-



Above: Three White Pass General Electric Diesel locomotives with a string of ex-Denver & Rio Grande Western and Sumpter Valley coaches at dockside in Skagway, Alaska.

Below: White Pass rotary snow plow #1, and a White Pass caboose in the yard at Skagway.



ing Diesels in 1954 and continued into the early 1960s. White Pass Diesels numbered 90 to 100 were built by General Electric between 1954 and 1956. They were “shovelnose” models with very attractive yellow green paint schemes. These GE Diesels were supplemented by Alco road units that look like smaller versions of mainline Diesels. Numbers 101 to 107 arrived in 1969; numbers 108 to 110 arrived in 1972.

Throw in some UTLX tank cars from Colorado, and you have a mix of motive power, cars and scenery that would raise the eyebrows of any narrow gauge purist should they appear on a home layout.

The White Pass is a remarkable company. Besides the impressive railway itself, the White Pass eventually ran ocean steamships, airplanes, the Yukon Stage Line, (starting with wagons and sleighs), and the British-Yukon Navigation Company, a bus line.

After World War II, the road diversified and kept current with modern developments. In the 1960s and 1970s it ran narrow gauge container trains pulled by Alco



The Golden North Hotel is typical of the architecture in Skagway.

Diesels. Skagway became an important container port with two White Pass-operated container ships interchanging with the narrow gauge railway at the Skagway docks. Eventually, as occurred with many other narrow gauge railways in America, the decline in mining led to the demise of freight traffic. By 1982, the railway had closed, despite a healthy and growing tourist passenger trade.

Fortunately, the railway reopened in 1988. Today it is part of Federal Industries Limited, a Canadian-owned company. The White Pass and Yukon arm of Federal Industries join the other divisions of the company including container ships, trucking, and petroleum interests. Today, though, the White Pass relies upon tourism for its livelihood.

On our trip, Margaret and I had the opportunity to ride the White Pass. I discussed its past, present and future with Superintendent J. P. Claytor and his very able assistant Tina Cyr, manager of passenger services. Our tour ship, *The Windward* of Norwegian Cruise Lines, docked in Skagway at 7:00 a.m. on July 7. By prior arrangement, J. P. and Tina met us at the dock. We caught the 8:00 a.m. train to Lake Bennett, the current end of the line, some 40 miles from Skagway. Although the right-of-way is in place all the way to White Horse, part of the track is presently not operable, and spots need rebuilding. The management of the railway hopes to refurbish the line as far as Carcross within four years, and eventually reach Whitehorse, restoring the entire 110 miles of the line. Judging from our ride to Lake Bennett, that should be some ride.

Our train of ex-Rio Grande and Sumpter Valley coaches was pulled by a GE

"shovelnose" Diesel. Leaving Skagway, we passed the road's yards and headed toward the summit. The yards feature a modern shop that replaced the original roundhouse, which burned in a tragic fire in 1969. The yard itself is home to a number of well-preserved Diesels, steamers, and freight and passenger cars.

Once we passed the yards, we began our stiff climb toward White Pass Summit and Lake Bennett beyond. The scenery climbing out of Skagway is absolutely spectacular. At some places, the roadbed crosses rushing mountain streams, or swings out on a narrow ledge above a canyon hundreds of feet deep. Below the train, one can easily see evidence of the old White Pass Trail. The steel bridge at Dead Horse Gulch is now bypassed by a more modern bridge, but it is still in place. Although the mountains are only about 6000 feet in elevation, they appear much higher because of their close proximity to Skagway, which is at sea level. Once into the mountains, you could just as well be in the middle of the Colorado Rockies.

So wild is this country, in fact, that few highways penetrate it to this day. Skagway is served by one highway, the Klondike Highway, that connects with the Alcan Highway to White Horse. The major access to Skagway remains ship or ferry from Vancouver, British Columbia, or from Washington state.

Passing White Horse Summit, we came to Fraser, British Columbia. Here Canadian customs "cleared" the train, checking the citizenship of riders. (U.S. citizens do not need a passport to enter Canada.) This international inspection is unique to the White Pass; it is the only "American" narrow gauge line that crosses an international

border. We reached Bennett at about 10:25 a.m. having traveled at an average speed of 20 mph. The average grade is 2.6 percent; in places it reaches 3.9 percent. Other than "no see-ums," those infamous tiny Alaskan "mosquitoes," the trip was uneventful. Conductor, John McDermott, brakeman, Jim Roberts, and passenger agent, Janilyn Heger, kept the passengers informed about the history of the road as well as the many sights along the way. Engineer, Dave Hunz, operated our GE Diesel with the practiced hand of an expert.

Our brief visit to Lake Bennett included a guided tour of the few remains of the once large gold camp, and a railway-provided box lunch. Then it was time for our return to Skagway, arriving back at the terminal at 1:30 p.m. Since our ship did not sail until 5:00 p.m., we had enough time to briefly visit the yard in the historic town of Skagway and admire its many outstanding false-front buildings.

While in town, I was delighted to run into **GAZETTE** reader, Steve Hites. Steve owns the Arctic Brotherhood Hall in town, and a highly recommended guide service, the "Skagway Streetcar Company," which is really a tour company, not an interurban. Steve is an accomplished musician, sells cassette tapes of some of his original Alaska songs, and provides a very entertaining tour of the town that I highly recommend. While exploring the yards, I ran into yet another **GAZETTE** reader (unfortunately I did not get his name) visiting from Long Beach who was there to photograph the equipment.

Tina and J. P. told me that the White Pass is Alaska's number-one tourist attraction, and carried approximately 125,000 passengers in 121 days last season. Much of the historic Colorado equipment remaining on the property is slowly being reclaimed by museums and railroads in Colorado. As you have no doubt heard, many of the tank cars were sent back to Colorado, and can now be found on the Cumbres & Toltec Scenic Railroad, and at the Colorado Railroad Museum.

Recently, the White Pass swapped 100 of its flat cars — plus a few Alcos — to Bolivia in exchange for two Baldwin-built steam locomotives. The goal is to reintroduce steam excursions to the line. Perhaps one of the White Pass's own steam locomotives will also be used.

The White Pass is an expensive railway to operate. All materials must be shipped in, including gift shop items. Tours from cruise ships form a large part of the business, and commissions have to be paid to the tour operators. Forty percent of the White Pass's passengers come from cruise ships docking at Skagway. Another 20 percent of the passengers arrive in tours that use other modes of transportation — buses for example, and even R.V.'s.

Cruise lines that stop in Skagway devote at least one full day to this most fascinating place. I strongly recommend a ride on the White Pass if you visit Skagway. A

number of trips besides the one we took are available, and can be arranged through travel agencies specializing in Alaska trips, or by your cruise operator if you arrive by boat. The complete trip that we took is the Lake Bennett Adventure. In 1994 a round-trip fare was \$119, including lunch. Other, shorter trips include one to White Pass Summit, going as far as Fraser, that leaves mornings and afternoons, and returns within a few hours for a fare of \$72. There is also a hiker's special, and even a train-bus service between Skagway and White Horse. For information and a free brochure, phone 1-800/343-7373, or write directly to the White Pass: P.O. Box 435, Skagway, Alaska 99840. Tell them the **GAZETTE** sent you.

The White Pass railway is not difficult to reach, and well worth the trip. You will find a well-preserved, authentic narrow gauge railway that has not received its fair share of publicity. Some of the books and other materials on the White Pass listed below may be out of print, but you might be able to find them at your library or by inter-library loan.

Obviously there is much more to the White Pass story than can be covered even in a lengthy column. This is a railway to visit, record on film, and savor. I cannot wait until my next trip. Meanwhile, my thanks goes to all the folks at the White Pass who made our brief visit so memorable.

Next issue, I will return to Colorado oriented topics. Until then, write... if the mood strikes.

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Minter, Roy. *The White Pass: Gateway to the Klondike*. University of Alaska Press, Fairbanks, Alaska. 1987.

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	EBT	#12 BLW 2-8-2, F/P	Hmk	\$599
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	AT&SF	M150-57 gas electric, C/P-PVT	Hmk	\$299
	AT&SF	M160 gas electric, C/P-PVT	Hmk	\$249
	AT&SF	M19 artic gas elec, C/P-PVT	Hmk	\$249
	CB&Q	#9814 EMC gas elec, C/P-PVT	Orl	\$299
	CNR	E-60 gas elec car, C/P-PVT, BX	Vans	\$349
	D&RGW	wood gas electric car, C/P-PVT	PFM	\$349
	ERIE	EMC gas elec car, C/P-PVT	OMI	\$299
	GN	EMC gas elec car + trlr, C/P	Orl	\$449
	M&P	EMC gas elec railcar, C/P-PVT	Gem	\$299
	PRR	RDC-2 rail diesel car, C/P	CusB	\$279
	PRR	RDC-3 rail diesel car, C/P	CusB	\$279
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Building an Empire

Illustration

Paint-a-River

by Lane Stewart
Photos by the author

The narrow gauge lines I model often ran alongside rivers or streams. So I find that knowing how to model flowing water is a necessary evil. It's not just the existence of a river or stream on a layout that's a problem, it's making the "water" look like it is really flowing.

Actually, stream and river beds give modelers a chance to create visual "quiet zones" in otherwise jam-packed busy railroad landscapes. Consider the big lazy river on George Selios' Franklin & South Manchester shown in the April 1987 issue of the MODEL RAILROADER. This broad

The author's completed river seems to be flowing around boulders, and splashing up against the bank.



body of "water" gives the viewer a breather from George's urban maze. In rural settings a river can define areas and focus attention to the heart of the layout. Not only that, almost all modelers love to build trestles, and trestles need plausible looking, rapidly flowing water under them. You see, modeling rivers and streams is indeed a necessary evil.

The first problem is what material to use for the water itself. Epoxy resins work well for ponds and still waters; in the past I've used Epoxy resins to represent flowing water. Recently, however, I have come to the conclusion that the fraction of an inch of real depth I get is not worth the trouble of pouring epoxy.

I have photographed tributaries of Colorado rivers from bridges in every imaginable light. Photos and a good memory tell me that moving water more than a foot deep does not show clear depth, hence modeling it as if it *were* moving is inaccurate. Even when flowing water itself is clear, the current causes ripples which hide the depth under most lighting conditions. Only at the edges of a stream and up to a few feet out will I be able to see a few inches below the surface. Standing on a bridge or on a bank looking down into deep moving water, I see nothing of the bottom, just skylight reflected from the surface. My mind interprets this light, and tells me that the darker the surface, the deeper the flowing water.



Photo 1. Mixing plaster in a plastic bag keeps the author from messing up the kitchen, and letting the cook know he has been using the kitchen as a workshop.

Photo 2. Using a plastic bag full of plaster, somewhat like a cake decorator, the author applies a layer of plaster to his riverbed.



These considerations led me to stop pouring clear epoxy "rivers," and instead use plaster and paint to represent flowing water. I simply paint my plaster rivers. Here's how I do it; I hope you'll give it a try.

First, to make your modeling easier, choose a section of river that is not changing too much. Even white water rapids flatten out here and there. Fast running water can appear very smooth when it's unobserved in a deep channel.

Draw the river's course on your layout. Sketch the deep channel, keeping in mind that you don't have to have it run down the middle of the stream, but might even follow a steep bank. Add the shallows that might extend under water from gentle slopes.

For my current project, I constructed and detailed one bank before tackling the water itself. This seemed the natural way to do it at the time. For the bank on the other side, I just roughly shaped Dow blue foam insulation board. The ground on that side will be completed after the water is finished, and thus on top of it. Now I think this last may be the better way to do it.

If the river runs to the layout's edge, build a temporary dam. I use popsicle sticks. The design of your river is a key step in

creating the illusion of flowing water successfully. Small twisting and turning streams can vary dramatically in width every few yards, so the "ins and outs" of banks need to be planned carefully, as do the size and placement of partially submerged rocks. Select a few flat-bottomed boulders from your pebble collection, and glue them into your stream bed. It's best to work from photos in planning rock placement. Be sure to include space for pools of eddy water here and there.

Once you have designed the banks and placed your rocks, you are ready to add the plaster "water." Tackle only a foot or so of running water at a time. Use plaster mixed not too thick, and pour it evenly into the river bottom, creating a layer about 1/4-inch-thick. Jar or tap the layout from the sides to encourage the plaster to flow to an even level.

If your workshop, like mine, is seen as a kitchen by the rest of the family, you may need a method of mixing plaster that doesn't create a mess. My trick is to use little plastic sandwich bags. You can even store measured-out plaster in sealed plas-

tic bags, ready to mix with water. I pour a measuring cup of plaster and the exact amount of water I need into a plastic bag. Photo 1 shows how I hold the top tightly closed with one hand, while I knead the mix with the other. You can feel the lumps of powdered plaster, and squeeze them until they break up. When the material in the plastic bag is fully mixed, tilt the plastic bag in such a way that you can snip off a corner. Photo 2 shows how I use my thumb and forefinger as a valve, while squeezing the plaster out of the bag with my other hand. Throw the empty plastic bag in the trash, and the cook will never suspect that you have been mixing plaster in the kitchen – especially if you remember to rinse out the cup you measured the plaster in.

Now comes the fun part – painting the plaster. Look carefully, and you will see that most rivers, even in blue sky country, have an unattractive dull brownish color. But since this is my own railroad, my rivers are a cool, inviting green.

To paint a river, you really need only three tubes of acrylic (water-based) paint White, Phthalo Green, and Raw Umber.

(If you use oil paints, replace the Phthalo Green with Viridian.) Phthalo Green is the key color. It's a very transparent blue-green that's usually only used to tint other colors.

First, seal the plaster with a coat of acrylic gloss medium. Brush the entire river bed with a coat of Phthalo Green so thin that you can see the white plaster shining through. I think of that as my "1-foot deep" water. Mix one brush-full of Raw Umber into a brush-full of Green for an almost blackish, green-brown, and paint over your "1-foot" water to show where the deeper channel runs. Leave a border of the lighter "1-foot" water around the submerged parts of obstacles such as boulders and steep banks, where the bottom is not deeper than one foot.

The next step is to add a mid-depth color between the very shallow and the very deep water. Use a 1/4-inch round stiff bristle brush to daub on Phthalo Green to represent the mid-depth. Add a touch of White to the Green, and daub in the lightly churning water downstream from the exposed boulders. Other touches of white with green can indicate light colored stones that are



Photo 3. One step in painting a river is to randomly stipple the surface of the flowing "water" with three colors of paint to indicate surface ripples that reflect the sky.





Photo 4. Appropriate vegetation for riverbanks includes cattails. These were made from insulated wire with paper leaves.

barely submerged. You might add Yellow Ocher to represent a bed of shallow stones, but I usually stay with my Green, lightened with white to indicate submerged stones.

The next step is adding foam. Use almost pure white on a small brush to add a little "white water" where the water flows over or around rocks and crashes back into the main flow downstream.

Now set out three puddles of color as shown in Photo 3. Phthalo Green, Phthalo Green mixed with Raw Umber, and Green mixed with White. Use the 1/4-inch bristle brush to randomly stipple the entire surface representing surface ripples that reflect the sky. If you keep your brush loaded with paint, these daubs will leave a three-dimensional rippled surface.

Next, indicate a band of wetness on each exposed rock with thinned Raw Umber. Finish off your river with several coats of acrylic gloss medium. Apply the first coat

normally and let it dry. Then thickly stipple the other coats to create an actual rippled surface. With careful lighting, especially photographic, these ripples will sparkle just like real water.

Now to finish modeling the river bank. I use terra cotta-colored DAS modeling compound carved to resemble hard-packed earth. I detail the bank with sifted dirt of different colors fixed with diluted white glue. I bring my "ground" right down on top of the glossy water and glue it to the surface.

Use a thin coat of Raw Umber to represent the strip of damp earth along the finished riverbank. Be sure to add vegetation appropriate for riverbanks. Photo 4 shows cattails I made from stiff wire with a strip of insulation left on. The leaves were snipped from green paper. To finish off the scene, I add a figure or two. In narrow gauge country there is always a fisherman.

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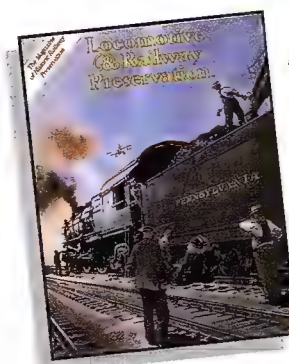


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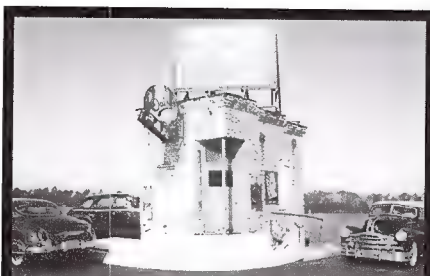
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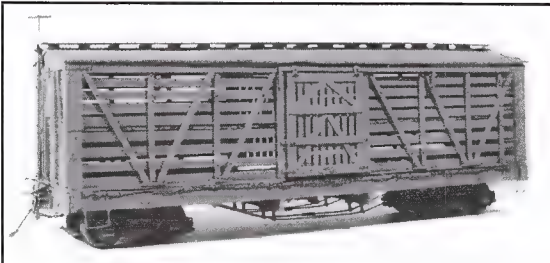
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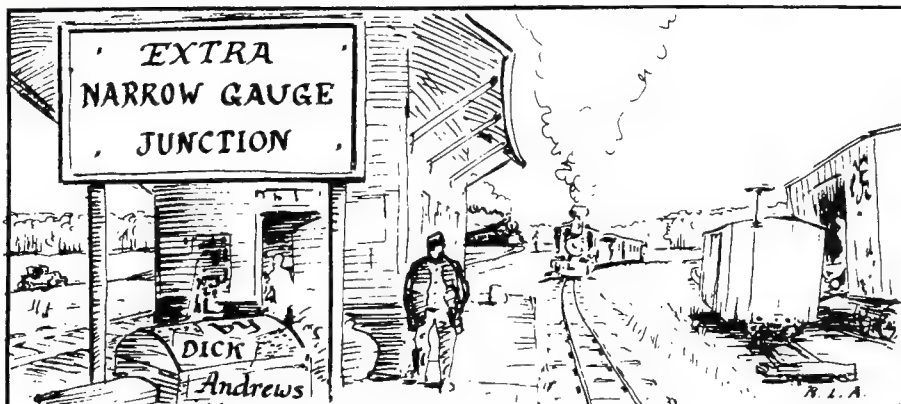
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SOME THOUGHTS ON 0-4-0T'S AND THE PASSING OF INDUSTRIAL TRAMWAYS

by Dick Andrews

Illustrations and Porter Catalog, collection of the author

The Baltimore & Ohio Dockside 0-4-0T has been a favorite among those modeling steam locomotives for many years. The B&O Dockside was used to switch cars on the hard curves on Pratt Street in Baltimore, Maryland. Commercial models of these little locomotives have been produced in HO, O, S, TT, and now in N.

Without a doubt, Gordon Varney's HO gauge Dockside had the longest production run of any of the 0-4-0T models. Varney named his model "Little Joe." Another company, Lindsay, built a TT version around a compact permanent magnet motor and made it available to HO_{N3} modelers by changing the gauge to 10.5 mm.

Gertrude Stein, who wrote "A rose is a rose," might have added, "An 0-4-0T is an 0-4-0T is an 0-4-0T" had she been a model railroader. Is there a basic unity of ratios and proportions through the

range of sizes in which prototype 0-4-0T's were produced? Following is some evidence that there is. The illustrations show various sizes of 0-4-0T's made by the H. K. Porter Co., of Pittsburgh, Pennsylvania. Table 1 shows some dimensions from the Porter catalog, and my calculations of a couple of ratios. In spite of weights ranging from 4¼ tons to 60 tons, the locomotives are all about three times as long as their wheel bases (2.93 to 3.70), and about four times as high as their driver diameters (3.48 to 5.10).

Illustration 1 shows one of Porter's largest 0-4-0T's. You can tell she's a big one – the photographer shooting at eye level couldn't show us the top of her running board. The catalog gives her height as 13 feet 4 inches. This 0-4-0 had 16- by 24-inch cylinders, weighed in at 44 tons, and wanted a 56½ inch track gauge. The large-

est 0-4-0 offered by Porter had 18- by 24-inch cylinders and weighed in at 60 tons, the same weight as the B&O Dockside. The Porter catalog notes that 60 tons is "about the limit of weight for four wheels." That's a load limit of 30-tons per axle. I checked out some of the really big steamers to see if they fit. I found three that observed the 30-ton per axle limit: the Erie Triplex 2-8-8-2T, Norfolk & Western's 2-10-10-2, and the Union Pacific 4-12-2. The UP's ultimate 4-8-8-4, BIG BOY, however, went over the limit with 35 tons per axle.

Illustration 2 shows a 5½-ton Porter with 5 by 10 inch cylinders. This 24-inch gauge kettle could easily be modeled in O scale. Your drivers could be HO car wheels. Just insulate one or both sides electrically by making your cylinders of hardwood dowels. In ½-inch scale you could use O scale car wheels for drivers.

Illustration 3 shows another 24-inch gauge 0-4-0T. This one had 7- by 12-inch cylinders and weighed 9 tons. She was designed for use by contractors where the haul was not long and a simple, compact design was needed to get around sharp curves. Porter also offered this model in 4½ tons with 5- by 8-cylinders – in O scale she would be the size of a TT Dockside. O scale can be said to encompass all prototype sizes.

Illustration 4 shows a couple of narrow gauge cabless 0-4-0T's for, as the catalog states, "running inside manufactories of various kinds." The one on the left is the

Illustration 1.

The Porter Catalog calls this a Class B-S Heavy Four-Wheel-Connected Saddle-Tank Locomotive. Designed for heavy-duty switching, and contractors the locomotive ran on 56½- inch gauge track and weighed 49 tons.

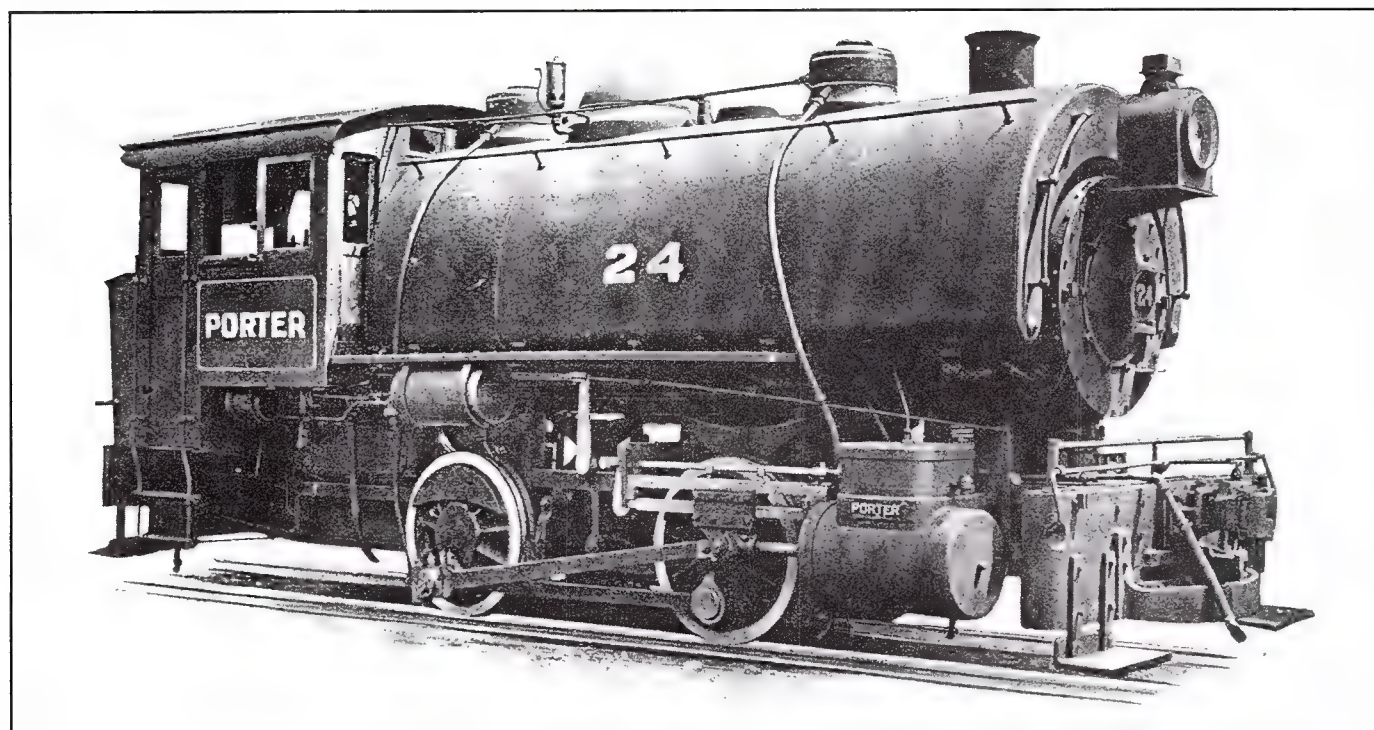


TABLE 1.
SOME PORTER 0-4-0T STEAM LOCOMOTIVE DIMENSIONS
(DATA FROM THE PORTER CATALOG)

CLASS	GAUGE	CYLINDERS DIA. STROKE	DRIVER DIA.	WHEELBASE	LENGTH	HEIGHT	WEIGHT	RATIO L:W.B.*	RATIO H:D.D.**
B-S	56½"	16" 24"	46"	7'6"	27'2"	13'4"	49 TONS	3.62	3:48
B-S	56½"	18" 24"	46"	7'6"	27'2"	14'	60 TONS	3.62	3.65
B-SS	24"	5" 10"	20"	3'6"	11'3"	8'6"	5½ TONS	2.93	5.10
B-S	24"	7" 12"	26"	3'9"	14'8"	8'9"	9 TONS	3.91	4.04
B-S-O	26"	5" 8"	18"	3'	9'9"	7'6"	4¼ TONS	3.25	5.00
B-SS-O	30"	5" 10"	18"	3'6"	10'3"	8'	5¼ TONS	3.70	4.00

* LENGTH IN INCHES: WHEELBASE IN INCHES

** HEIGHT IN INCHES: DRIVER DIAMETER IN INCHES

smallest – a 4¼-ton model with 18-inch-diameter disc drivers on a 36-inch wheelbase. She could run on 12-pound mine rail around 12-foot-radius curves. I have a TT

gauge Lindsay Dockside that is exactly the right size to represent this "littlest" Porter.

Quarter-inch scale modelers have known for years that a Varney HO

Dockside could be converted to represent an approximately 10-ton steam locomotive with a 4-foot wheelbase and 24- (or so) inch drivers in O scale. To make the conversion, you could use the main frame, cylinder saddle, and side and main rods. But you had to add O scale men, domes, stack and other parts.

The gauge of 0-4-0T's can vary within limits. A locomotive with two axles is not likely to have a gauge wider than its wheelbase as such small locomotives tend to "jump" as they go along the track. The German 0-4-0T well tank made by LGB has a relatively long wheelbase, trading off steady running against sharp curving.

For many years, Porter, Baldwin and other manufacturers made little 0-4-0T's for use on industrial trams. Now, however, it is rare to find an industrial tramway of any sort still in use. I hope that the one at the Homestake gold mine at Lead, South Dakota, is still in operation. Ten years ago, my wife and I found the 18-inch gauge lines very much in use, as well as 22-inch gauge lines that were literally moving mountains. At the shops the 18-inch and 22-inch tracks were dual-gauged.

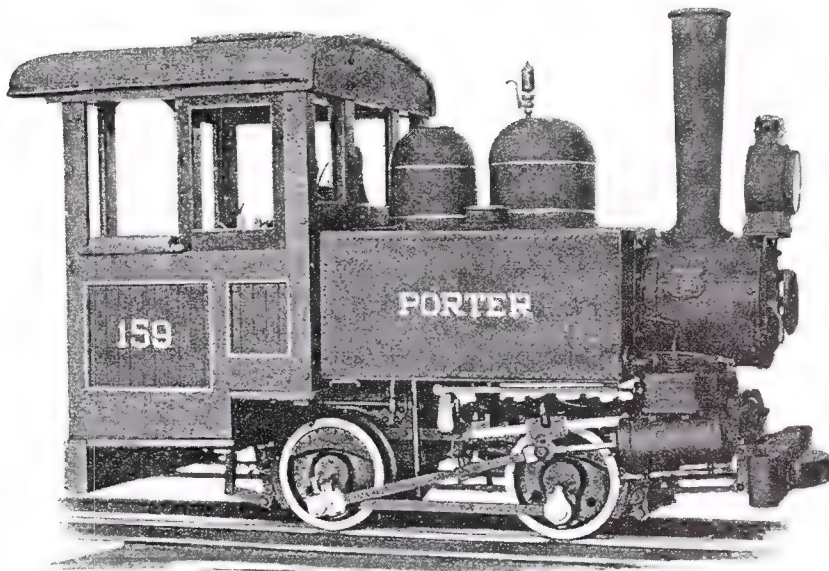
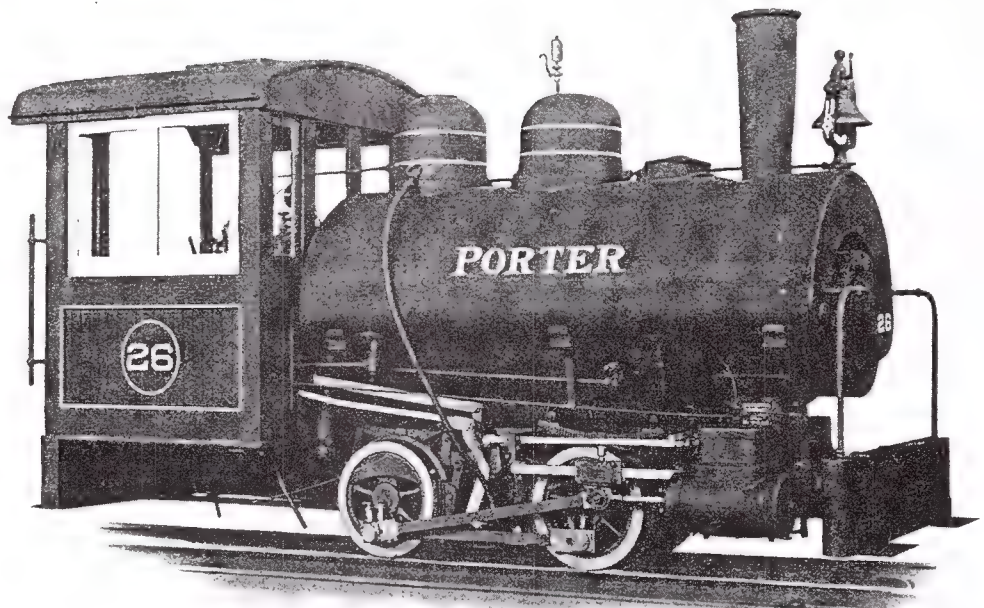


Illustration 2 (above).
This little "Class B-SS, Light Plantation and Industrial" Porter was designed for 24-inch gauge track, and weighed in at 5½ tons.

Illustration 3 (right).
This "Class B-S Light Four-Wheel-Connected Saddle-Tank" Porter was 24-inch gauge, and designed for contractors' use. She weighed in at 9 tons, and according to the catalog her simple compact design "is needed for sharp curves, rough track and hard work. Modeled in ¼ inch scale, she would be about the size of a TT gauge Dockside.



Unfortunately, the quaint 1879 Baldwin 0-4-0T that once worked the 22-inch gauge hid behind the librarian's desk in Deadwood when we were there. According to Scott Zieske (January/February 1982 **GAZETTE**, out of print) the Baldwin 0-4-0T's were replaced by Porter compressed air motors about 1901, and a few air motors were still in service in 1982. But we did not see them when we were there. Are 18-inch gauge compressed air 0-4-0's still used underground? We did see many car bodies dumped into a gully.

Incidentally, "Lead" was not named for the well-known base metal but for the "leads" or veins of gold ore. These are "small bores" in hard rock, doubtless influencing the shift over the years from 22-inch gauge to 18-inch gauge.

The industrial tram seems to have flourished in the 1890s, only to begin to fade away after 1920. The advent of reliable internal combustion engines with powerful starter motors and no need for track made motor vehicles of various kinds look good compared to steam locomotives. And there were other options – conveyor belts, for example. With so many options to consider, why use a rail line at all in industrial applications? I've heard that a conveyor belt took over the work of a 2-foot tram at a paper mill in Westbrook, Maine, that ran year after year with its 1890 Baldwin 0-4-0T's.

I feel that the regular railroad has gone its standard way, decade after decade, while trams have come and are now mostly gone. No company has spent money to upgrade its trams. Yet in recent years, many railroads have spent "mints" of money to enlarge cuts, tunnels, and underpasses so the lines could handle new high loads and high cars that come with container shipping. A ship captain recently told me that containers put aboard ships at German ports, sail across the Atlantic to U.S. East Coast docks, where they are unloaded and put on special flatcars. Then they are simply run across the U.S. to West Coast docks, where they are loaded aboard freighters for the trip across the Pacific Ocean to Japan and China. Goods from Japan and China can flow back the same way. Picture this: containers making the long journey by ship except for a 3000-mile "portage" on rail between two oceans. And, the captain added, it's all done on one bill of lading.

I mentioned this mode of transport to an electrical whiz and Union Pacific fan, who, when I described a meet between two such trains at Las Vegas, Nevada, added happily, "Yes! And the turnouts for the meet at Las Vegas were thrown by a fellow in Nebraska." At that instant I felt a thrill – of horror. Are American railroads to become merely automated portages for goods passing through to someplace else? I have heard that things have come to this pass because full train crews are so costly. It makes me wonder.

Back in 1945 I found a train operated by a one-man crew. I was at a British army barracks

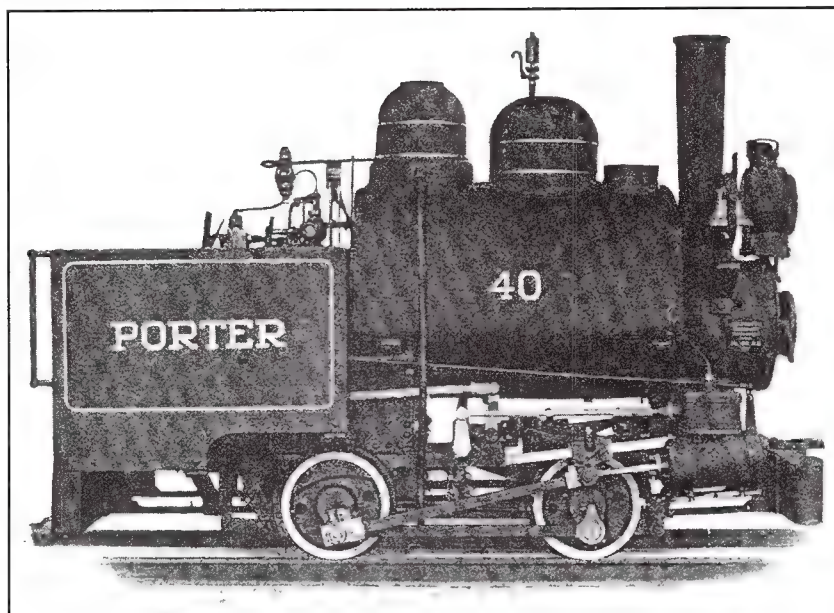
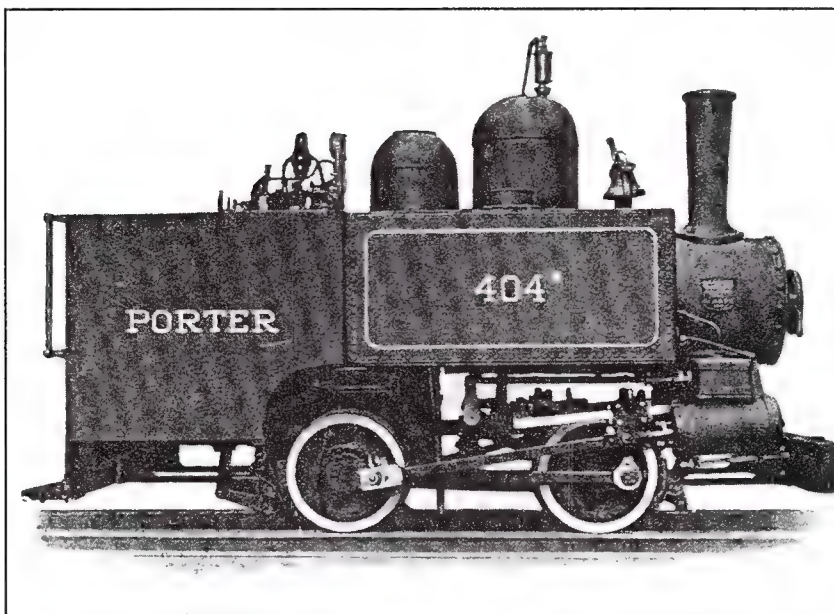


Illustration 4. These "Light Four-Wheel-Connected" cableless locomotives could turn on a 24-foot diameter radius. The shown above was 26-inch gauge; the one shown below was 30-inch gauge. They weighed in at 4¼ tons and 5¼ tons respectively. They were built for running "inside manufacturing," and Porter could still make locomotives of this design even smaller on order.



at Southampton, England. An 0-4-0T steam locomotive chuffed by the window. She was named BETTY, and weighed about 20-tons – small for standard gauge. Except for her well-shined name plates on both side tanks, she was a bit drab. BETTY was in the camp switching loads of coal in small four-wheel coal cars. A crewman welcomed me into the cab. He was engineer, fireman, conductor and also, I quickly learned, switchman/brakeman – the lot. No computers or electronics here, he made couplings and uncouplings with a pole that loosened the flop-weight-and-hook connections, and lifted them apart. Perhaps one of our English readers will write in and ex-

plain this in detail. The fittings and gear were certainly practical. Imagine, one man handled a whole train by himself.

If any readers would like to share material on tramways and the like, send it to me in care of the **GAZETTE**. It would be fun, and a service to your fellow railroad fans, since we should do all we can to keep an accurate record of these little railroads.

Dick

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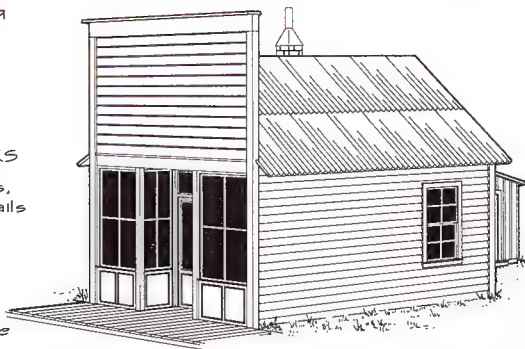
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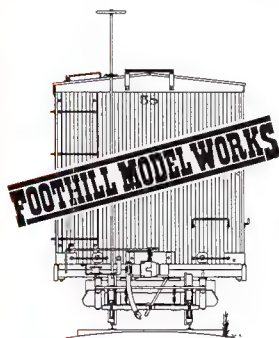
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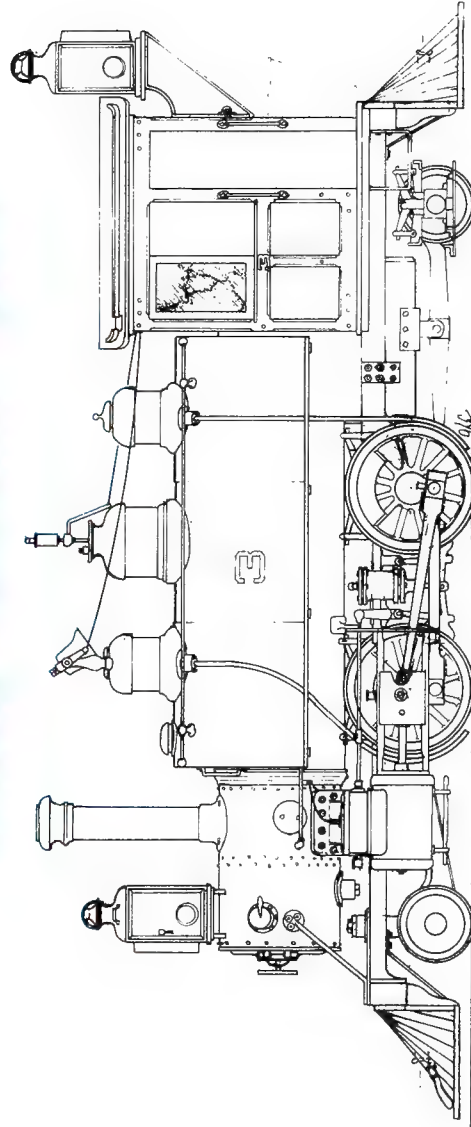
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Ferries & Cliff House Railroad

steam line; 1888 to 1905

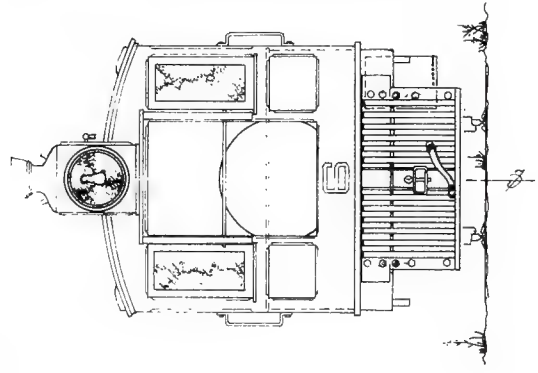
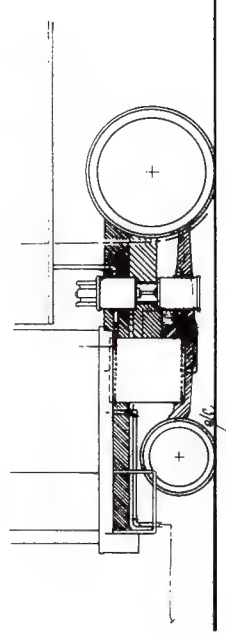
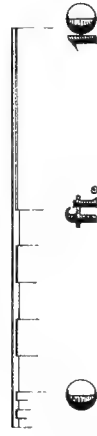
BALDWIN LOCOMOTIVE WORKS



Gary Caviglia December 1994

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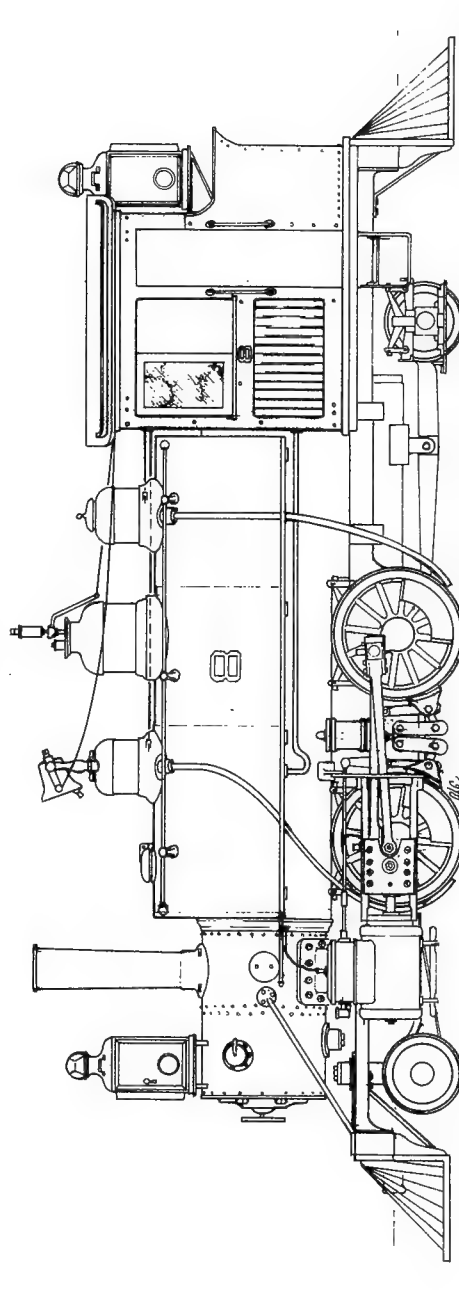
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Ferries & Cliff House Railroad

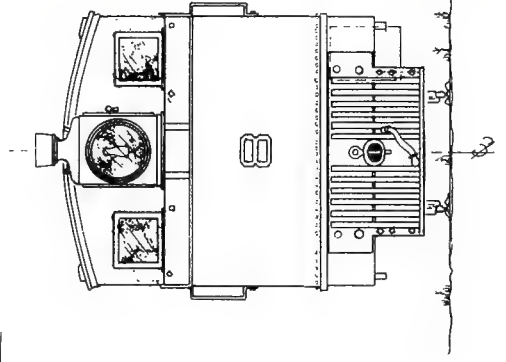
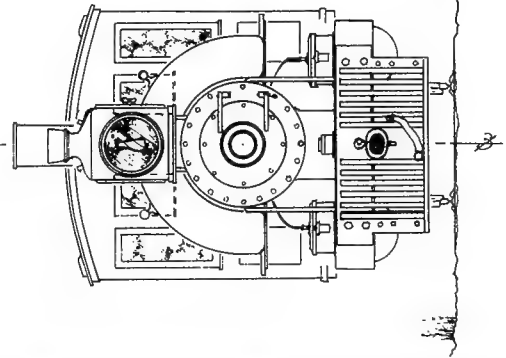
steam line; 1888 to 1905

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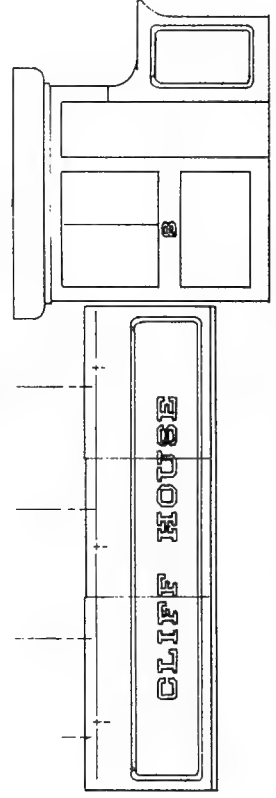
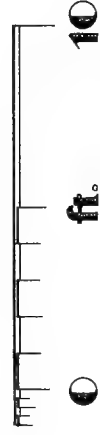


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Edited by Gene Deimling



This standard gauge ditcher was photographed on the Indian Valley Railroad Company at Paxton, California, sometime between 1921 and 1923 by Walter Dresser, General Manager of the San Joaquin & Eastern Railroad. *Photo, collection of Ted Wurm.*





▲ Above: The 3-foot gauge Lancaster, Oxford & Southern was owned by the mighty Pennsylvania Railroad. This 4-4-0 was built by Baldwin in 1905, and photographed at Oxford, Pennsylvania, on July 17, 1915. *Photo, collection of Ted Wurm.*

▼ Below: Denver & Rio Grande Western 2-8-0 #360 was one of the two Class C-21, outside-frame locomotives assigned to the line's track west of Gunnison in the years following World War II. She and her sister, #361, came to the Rio Grande from the Crystal River Railroad in 1916. This photo was taken on September 18, 1948, and shows #360 switching the Gunnison, Colorado, yards. *Photo by Mallory Hope Ferrell.*







Above: The little known and seldom photographed 30-inch gauge F. S. Murphy Lumber Company railroad operated out of a mill at Sloat, California. This photo, taken in 1923, shows the company's 20-ton Shay #2 with a log train near a switchback. Number 2 was built in 1909 and had quite a career. She was originally built for the Union Construction Company as their #3. She became Empire City Railway #3, and then went to the Sloat Lumber Company as #2. She then became F. S. Murphy Lumber Company #2, as shown here, and finally Quincy Lumber Company #2. Some of the line's other equipment came from the Yosemite Short Line Railroad, by way of the Empire City Railway. Photo, collection of Mallory Hope Ferrell.



Below: This locomotive was built by the Taunton Locomotive Works for the New York, Providence and Boston Railroad in 1847. She was sold to the Wisconsin Central in 1875, and then to the Upham Lumber & Manufacturing Company of Marshfield, Wisconsin, in 1880. She was named OLD VANDERBILT by the lumber company, and is shown here in the woods near Marshfield about 1890. Photo, collection of Philip A. Weibler.





Courtesy of Robert Sloan

BOOK REVIEWS

Stations, an Imagined Journey, story and paintings by Michael Flanagan, Pantheon Books a Division of Random House Inc., 201 E. 50th St., New York, NY 10022, 1994. Hardcover, illus., 103 pages, \$21.00.

I stumbled across this little book at a bookstore in Berkeley, California, and as soon as I read it I wanted to let others know about it. This book is very different from those usually reviewed here.

Railroad books and serious works of fiction are seldom found under the same covers – reason enough to be interested in this book. It began as a series of 38 paintings by the author. “Inventing a text to accompany the pictures” proved to be more complicated than the author first imagined. He thanks the late Jacqueline Kennedy Onassis for giving him the “confidence to go forward” by understanding “what this book wanted to be even before I did.”

The paintings represent places of interest on two imaginary Appalachian short lines, the Buffalo & Shenandoah and the Powhantan Railroad. They were based on photos of actual railroads, and are both realistic and hauntingly evocative in their use of color. Not all show trains, but all are railroad related and seem to “drip” with a sense of time and place, and are brimming with modeling ideas. They should be especially interesting to fans of Appalachian short lines.

The story pretends that the narrator’s distant cousin, Russell, took and assembled the photos (the paintings) to document depots on the two lines. After Russell’s death, his partner, Anna (also the narrator’s sister), hand colored the photos, and added her own highly personal, sometimes cryptic commentary. The fictional narrator adds excerpts from imaginary journals, letters, and reminiscences to reveal the lives and personalities of Russell and Anna. What emerges is a beautifully

compact and subtle meditation on time, place, and people that brings to mind the series of Marcel Proust’s novels translated into English as *Remembrance of Things Past*.

At one point Russell and Anna visit an exquisitely built model railroad. The character of its builder is a composite, but based on that of the late John Allen. Anna’s response was to take out pen and pad and sketch – not the model, but the modeler who built it. Russell later writes about this visit in his journal, “Some of us express longing in art, others in more private ways. Compared to artists, who are too self aware... I find the devotion of these anonymous hobbyists often stranger, more profound, more moving. The intimate world of obsessed amateurs: outwardly ordinary but inwardly focused, like addiction, on some private creative pursuit.”

This is a book of fiction, and a book for reflection, something you might want to give to a friend who loves literature, or to your wife or girlfriend – anyone who appreciates but doesn’t quite understand this strange obsession of yours. And where else could you find “echoes” of John Allen, Jackie O., and Marcel Proust in the same book? *Jonathan Harris.*

The Banshee Train by Odds Bodkin/ Illustrated by Ted Rose. Clarion Books, 215 Park Ave. South, New York, NY 10003, 1995. 212/420-5889 fax 212/420-5855. Hardcover, illus., not paged, \$14.95.

I mention this book because of the marvelous watercolor illustrations by **GAZETTE** cover artist, Ted Rose, and because it would make a wonderful gift for 5- to 8-year-olds. The “shivery” tale is about a train saved from certain disaster by the ghosts from a previous wreck. The story takes place on the standard gauge Denver & Rio Grande Western in 1929 in the mountains outside Denver, Colorado. Much of the text is printed opposite or over parts of Ted’s watercolors. His paintings help capture the drama of the people, the scenery, and the train. While this book was written for children, I have to admit I sure enjoyed reading it. It even raised the hairs on the back of my neck. *Bob Brown.*

Tracing the Denver South Park & Pacific – a detailed, mile-by-mile guide for tracing the roadbed of this legendary narrow gauge railroad, by Robert K. Bain, self-published, 3142 Soldiers Home Road, West Lafayette, IN 47906, 1994. Spiral bound, 7 x 8½ inches, 46 pages, \$7.95 postpaid.

This little book was designed to help you trace the DSP&P, and find its remains. The introduction lists some books with photos of the line, and tells you how to use the guide. The rest of the book is divided into parts that tell you how to find the spots where these photos of the line were taken, and other significant places.

“Part One: Denver to Como” is divided into eight sections entitled “Blocks.” You set your speedometer to zero opposite the South Platt Hotel, again as you turn left onto Highway 68, and again in Estabrook, and so forth. Mileages are then given to sites where published photos were taken, and to existing landmarks. The author even tells you where to park, and exactly where to hike to find remnants of the old South Park line. He rates each site as being: of somewhat more than ordinary interest, of considerable interest, or “Don’t miss this.” The same level of detail continues in the following three parts: “Como to Leadville,” “Como to East Portal, Alpine Tunnel,” and “Parlin to West Portal of Alpine Tunnel to Gunnison.” If you are interested in the DSP&P or just like to trace old right-of-ways in your automobile, you will enjoy this very detailed guide to a fabulous railroad. *Bob Brown.*

Lesser Railways of Bowland Forest and Craven County by Harold D. Bowtell, Plateway Press, P.O. Box 973, Brighton, BN2 2T, England, 1988. Hardcover, illus., not paged.

Lesser Railways of the Yorkshire Dales by Harold D. Bowtell, Plateway Press, P.O. Box 973 Brighton, England BN2 2TG. 1991. Hardcover, illus., 160 pages.

Dam Builders’ Railways from Durham’s Dales to the Border by Harold D. Bowtell, Plateway Press, P.O. Box 973 Brighton, England BN2 2TG. 1994. Hardcover, illus., 144 pages.

These three books by Harold D. Bowtell are available in the U.S. from Whistles in the Woods Museum Services, P.O. Box 309, Chickamauga, GA 30707, 706/375-4326. In the order listed above they sell for \$18.75, \$27.50, and \$21.50, respectively. You can order all three for \$62.75. Shipping in the U.S. is \$3.85 each or \$6.00 for the set of three.

These books describe contractors’ railways built to construct dams, reservoirs, and other waterworks in areas of the U.K., as mentioned in each title. All three are beautifully printed on good quality paper. Each has hundreds of photos of small industrial steam and internal combustion locomotives and small dump cars. There are wonderful photos of steam shovels, traction engines, cranes, cement mixers, quarries, turntables, small engine houses, interchange facilities, and men at work. Detailed maps locate the various railways, and show track plans at the various dams and other waterworks. Photos on pages 52 - 54 of *The Lesser Railways of the Yorkshire Dales* depict my favorites of the many locomotives shown in these books. The 2-foot gauge PROGRESS and MAY were used in building the Carlesmoor aqueduct tunnel in Costerdale. These tiny German-built, oil-fired steam locomotives were called “hydroleum locomotives.” PROGRESS had no cab – her driver sat on a bench with a well for his legs. MAY

had a roof but no doors on her tiny cab. A driver is shown in MAY's cab in one photo, and I wondered how he got in since his head almost touches the top of the cab, and his knees are almost touching the backhead.

If you enjoy reading about contractors' railways with their dump cars, sharp curves, and light track on temporary trestles, you will enjoy these books. *Bob Brown.*

Beyond the Third Rail with Monte Ballough and His Camera, by Doris Osterwald, Western Guideways Press, P.O. Box 150532, Lakewood, CO 80215, 303/237-0583. Hardback, illus., 204 pages, \$44.95 postpaid.

Doris Osterwald is well known for her "mile by mile" guides to Colorado narrow gauge railroads. In this new book she tells the story of Monte Ballough, a citizen of Rico, Colorado, who arrived there in the early 1890s. He worked for awhile as a photographer, and maintained an interest in photography for many years. Monte also worked as a miner, but spent most of his time in Colorado as a carman for the Rio Grande Southern and for the Denver & Rio Grande Western railroads. His responsibilities included clearing up wrecks on the railroads, and he always took his trusty Kodak with him. In 1922, after a railroad strike, Monte moved from Colorado to California, never to return. He left his extensive collection of photos and negatives in a trunk with a friend. Some of his glass plate negatives were used to build a greenhouse, but most of them survived.

Beyond the Third Rail starts by telling about Monte and his life. It also describes the places where he worked and lived including Dunton, Durango, and Rico, Colo-

rado; and Chama, New Mexico. The author then goes on to describe the wrecks Monte photographed, and the RGS and D&RGW as Monte knew them. Monte also photographed Native American ruins. Many of these photos appear near the end of this book, along with a list of references and an index. I was so fascinated with this book that I read it in one sitting, and in the process learned much about the places Monte lived. Many of his photos have appeared without his name on them in books about Colorado railroads. *Bob Brown.*

Rio Grande Southern - Denver & Rio Grande Western Workbook Volume 8 - Durango by Mike Blazek. 3351 Nevada Ave. Costa Mesa CA 92626. Loose-leaf, illus. not pagged. \$55.00.

The eighth workbook in this series on the RGS has changed its main title to include the D&RGW. The prior seven workbooks were all called just "Rio Grande Southern Workbooks." Volumes 1 - 6 have previously been reviewed in the **GAZETTE**. (Mike tells us that Vol. 7 is now available, and I hope to review it soon.)

Volume 8 - Durango is a monumental compilation of information clearly photocopied on high quality paper, and assembled in a three-ring binder.

Starting with a general discussion of the history of Durango, the book moves into a detailed description of the RGS and D&RGW facilities there, including fold-out maps, and two large maps in the binder pockets. Three maps detail the evolution of the smelter in Durango and its associated track from 1903 to 1931. Maps also show the RGS's West Durango yard, and detail the Durango yards from 1890 to 1968.

In this volume, you can find charts that list every single spur in Durango, and give the dimensions and weight of its rail. You can find data on the spacing of bolt holes for rail joiners. You can also find sketches of nine different kinds of switch stands, and which kind was used on each and every turnout in Durango.

Mike describes 195 railroad and non-railroad buildings. He includes the color schemes of the buildings, as well as the mix of paint needed to replicate these colors in miniature. A chart lists in inches, the HO, S, and O scale "footprint" for each of these buildings.

A following section describes the smelter's buildings, their colors, and "footprints." The RGS yard in West Durango is discussed separately, again building by building.

Note that only a sample of plans for the buildings is included in this workbook. However, there is a list of the author's building plans, and ordering information. Also included in this volume are a removable plan for the Durango freight house, and six partial plans for other buildings.

The next section describes bridges in the Durango area, and includes plans. The book ends with a section on details, such as signs, a list of Durango's buildings and industries, and the appropriate freight cars to serve them.

While there are no photos, this workbook is embellished by many pen and ink sketches by the very talented author. Mike is also a skilled modeler, and has filled this workbook with modeling hints. Even if you are not modeling the D&RGW/RGS, you will learn many modeling tips, and much general information about railroads from this volume. *Bob Brown.*



VIDEO REVIEWS

Building a Garden Railroad - A How-to Video by Terl R. Robinson, Robinson Productions, 910 Paloverde Dr., Loveland, CO 80538, 303/663-1151. Color, sound, narration, 2 hours, \$38.00 (plus \$3.00 in the U.S., \$5.00 in Canada).

This video was produced in 1992, and offers advice and basic information on building a garden railroad. It begins with reasons for building a garden line and continues with tours of two outdoor layouts. The main body of the tape is an exhaustive look at types of garden railways, scales and gauges, track and landscape planning, ballasting, surveying, dirt and rock work, laying track, cleaning track, removing

snow, building portable railroads, and much more.

Each topic is thoroughly explained, starting with the basics such as scale and gauge, ties, spikes, rail, curves, turnouts, grades, digging out for the right-of-way, and laying stones.

Homemade graphics are used to help explain each topic. The sound is natural - at times the wind, barking dogs, and airplanes passing overhead can be heard. I found this tape very informative, and recommend it to anyone who wants to build a garden railroad. This video is not "polished," but it is "chock full" of scenes showing a knowledgeable garden railroader demonstrating how to build a garden railroad. *Bob Brown.*

The Clinic, Woodland Scenics, P.O. Box 98, Linn Creek, MO 65052, 314/346-5555, fax 314/346-3768. Color, sound, narration, 75 minutes, \$24.95.

This video shows a clinic presented by Miles and Fran Hale at the 1994 NMRA

Convention in Portland, Oregon. Miles is a well-known model railroad author. He and his wife now conduct demonstrations for Woodland Scenics.

Miles and Fran show you how to assemble a kit designed to let you experiment with Woodland Scenics products. This "Scenery Kit" sells for \$29.98, and includes everything you need to build a 10- x 18-inch diorama including a culvert, a piece of track, and the "bench work." Miles and Fran banter back and forth as they demonstrate step-by-step how to use various WS products including Plaster Cloth, Light Weight Hydrocal, Rock Molds, Earth Colors, WS ground covers, Scenic Cement, and WS ballast. They also show how to build trees and shrubs using Woodland Scenics metal and plastic trunks, and demonstrate clump foliage, field grass, fruits, and flowers.

I learned several new techniques from this tape, and was amazed at the variety of Woodland Scenics products available. *Bob Brown.*

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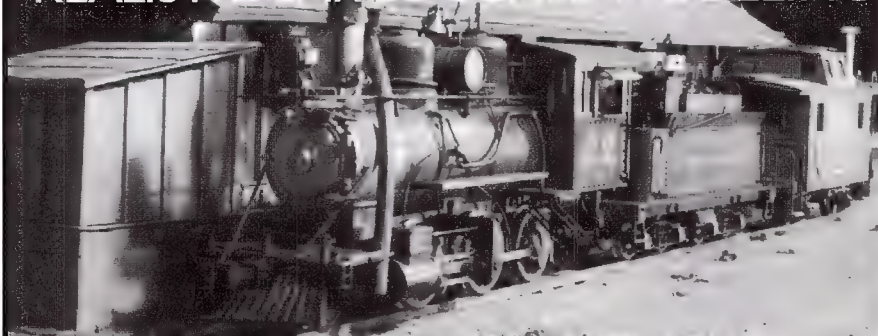
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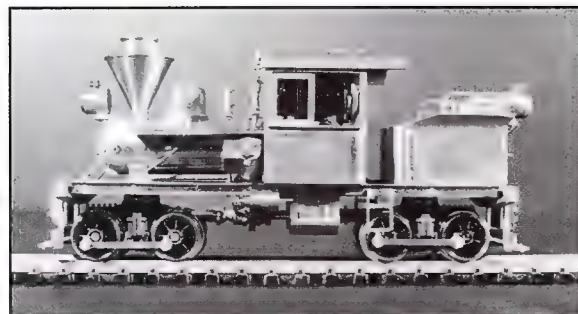
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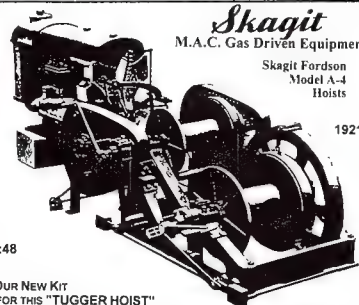
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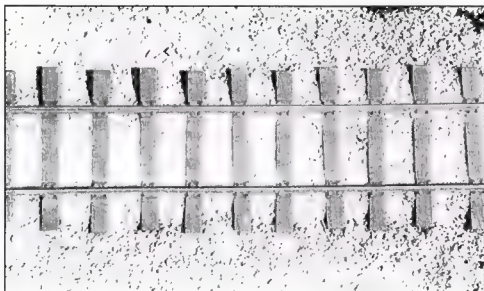
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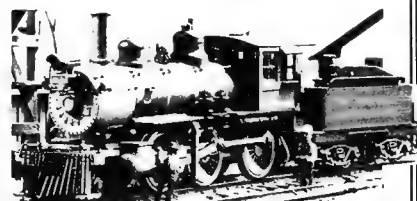
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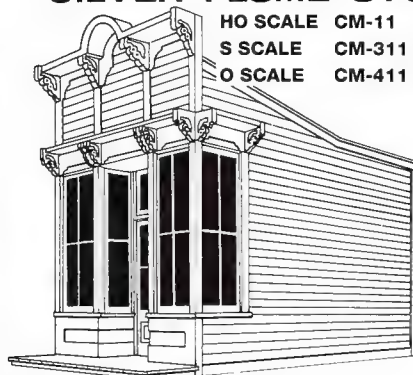
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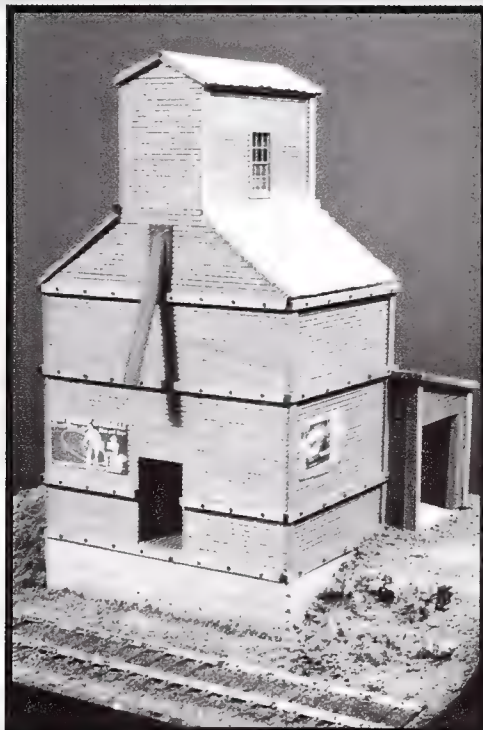
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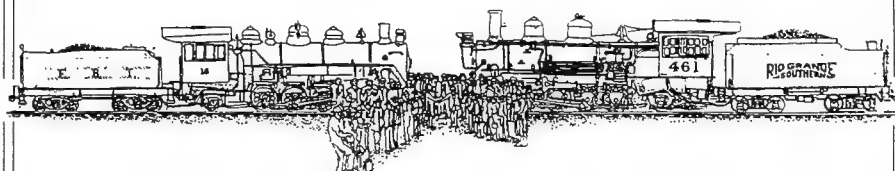
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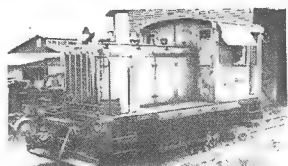
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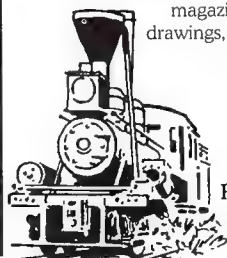


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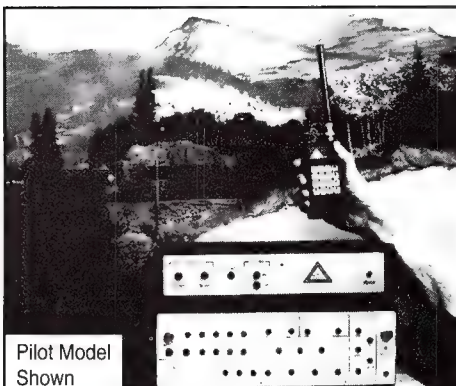
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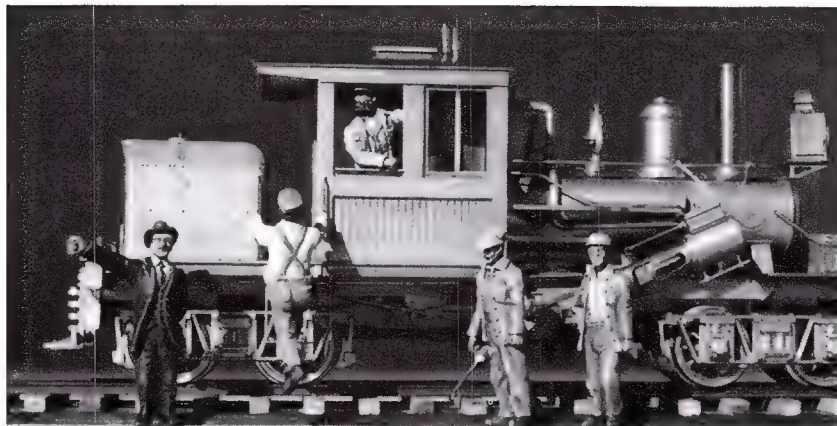
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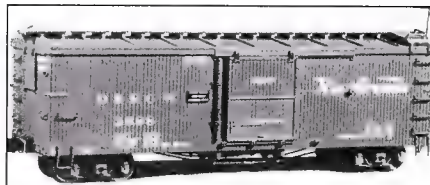
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FOR SALE: On3 Overland K-36 (#487 modern), U/P mint except needs minor resoldering, \$1500; On30 Australian 2-6-2, U/P mint, \$625. Tom Davies, 1505 W. Cumberland, Knoxville, TN 37966-1800. 614/974-6819, weekdays.

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WANTED: P.F.M., O scale Hillcrest Climax, painted or unpainted. Ralph Masterson, 20445 Steamboat, Bend, OR 97702. 503/385-7427.

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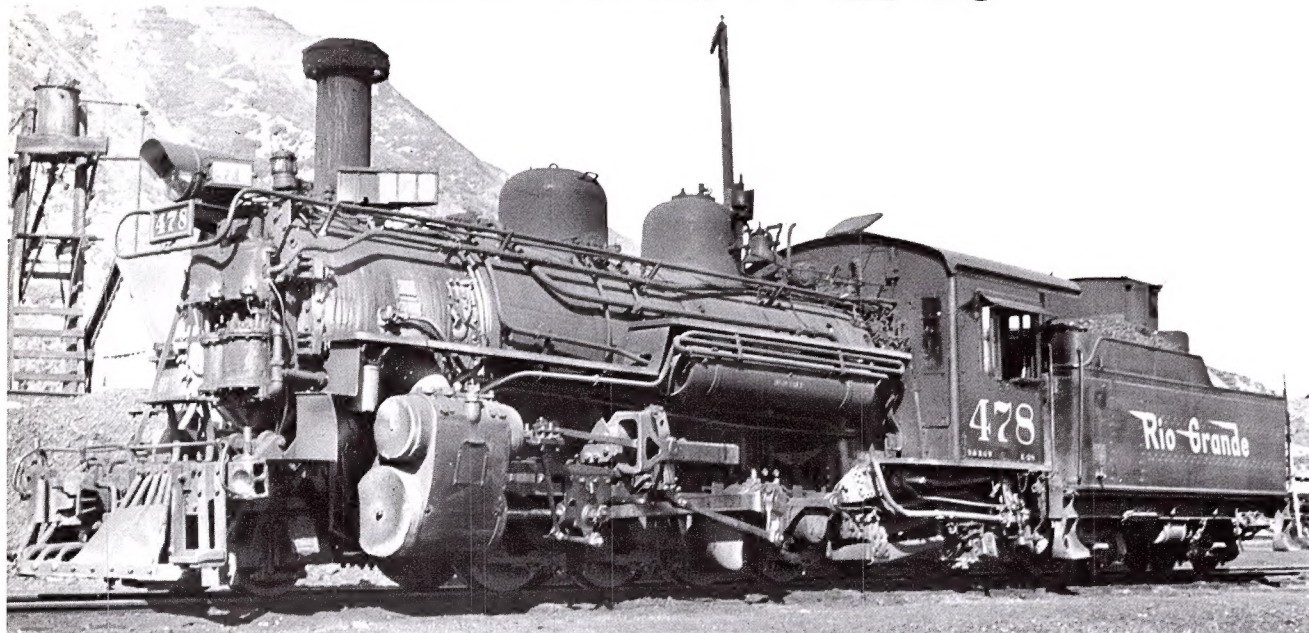


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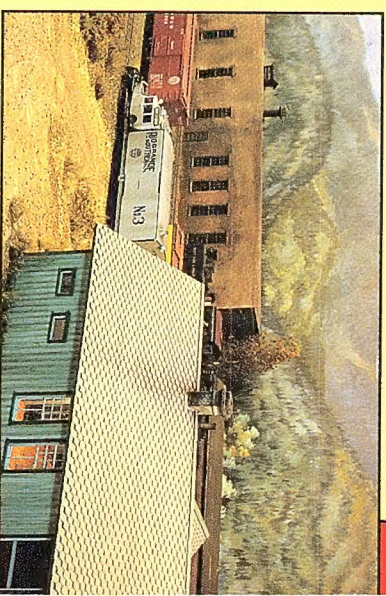
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